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MUSIC & DRAMA

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# MUSICAL AMERICA

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# Olive Middleton

ENGLISH SOPRANO

CONCERT ★ OPERA ★ RADIO

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# MUSICAL AMERICA

## AS THE PHILHARMONIC ENDS ITS SEASON



At the final concert of the Philharmonic-Symphony Young People's Series. From the left: Johanna Gorga, Elizabeth Ann Wolfskill, Peter Pohly, Roy Harris, James Ehrenfeld, Rita Carol Jaeger. At rear, Rudolph Ganz and Olga Samaroff-Stokowski

Ben Greenhaus



Ben Greenhaus

Artur Rodzinski rehearses soloists for Beethoven's Ninth Symphony given at the final concert. From the left, Mr. Rodzinski, Donald Dame, Dorothy Kirsten, Nan Merri-man, Todd Duncan, Walter Hendl is at the piano. (Concert review on page 29.)



Wide World

Saul Goodman, tympanist, with his twin daughters, Ruth and Helen, prior to the Junior Red Cross Rally held following the children's concert

At the Young People's auditions, left to right, are Betty Ann Hirschberg, Marilyn Gaderick, Theresa Ann Carr, Lola Corini, Diane Okkalides, Mrs. Ralph F. Colin, Constance Keene and Efreim Kurtz. Harriet Shirvan is at the piano.



Irwin Dribben

## Children Receive Prizes at Young People's Concert

AN event always keenly anticipated was the closing concert of the 23rd season of the Philharmonic-Symphony Society's Carnegie Hall series of Young People's concerts on April 6, when awards were given to 26 boys and girls who submitted the best notebooks for the series.

Rudolph Ganz, conductor, was assisted in the distribution of the prizes by Olga Samaroff-Stokowski and Roy Harris. Mr. Harris also appeared as conductor of his own composition, *Memories of a Child's Sunday*.

A special prize went to Johanna Gorga, age 13, of Public School 69, Queens. Medals were given to James E. Ehrenfeld, age 9, of Passaic Collegiate School, Passaic, N. J.; Rita Carol Jaeger, age 13, of Miss Schabbehar's classes;

and Elizabeth Ann Wolfskill, age 10, of George Washington School, White Plains, N. Y. Honorable mention ribbons were given to 22 children.

In the first competitive auditions ever held by the Young People's concerts committee on March 23, six young contestants performed before Efreim Kurtz, conductor of the Kansas City Philharmonic; Constance Keene, pianist, and Mrs. Ralph F. Colin, secretary of the committee. String and woodwind auditions were heard at a later date. From approximately 25 contestants 10 are making radio appearances on WQXR, from April 17 to May 17, and from this number a potential five soloists will be chosen for next year's Young People's concerts.

## Rochester Festival Brings New Music

By MARY ERTZ WILL

ROCHESTER

THE Eastman School of Music's 16th annual festival of American music, Howard Hanson, director, was presented in five evening and one afternoon performances at Kilbourn Hall and the Eastman Theatre April 12 to April 17. Outstanding novelty of the festival was the Program of Concert Music in the Jazz Idiom April 16 at Kilbourn Hall, the audience overflowing by several hundred into the lobbies.

The other events included the Gordon String Quartet at Kilbourn Hall as the opening concert, the usual ballets at the Eastman Theatre which drew a crowded house, the Eastman School Little Symphony directed by Frederick Fennel, the Eastman School Senior Symphony directed by Mr. Hanson in the Founder's Day program and the 69th American Composers' concert, given by the Eastman Rochester Symphony, Mr. Hanson conducting, which closed the festival. A symposium pre-hearing of some of the works was held during the afternoons.

The Gordon String Quartet, Jacques Gordon, (Continued on page 4)



## Rochester Festival Highlighted by Concert Music in Jazz Idiom



American composers at the Eastman School of Music Festival of American Music. Seated at the piano, Dr. Howard Hanson, director of the school, and director of the music festival. Standing from left to right: Allison McKown, cellist; Burrill Phillips, George F. McKay, Weldon Hart, and Bernard Rogers.

(Continued from page 3)

first violin; Urico Rossi, second violin; Kras Malno, viola, and Fritz Magg, violincello, presented four quartets including William Schuman's Quartet No. 3, Elliot Weisgarber's Quartet No. 1, Normand Lockwood's Quartet No. 2, each a first Rochester performance, and Walter Piston's Quartet No. 2.

Mr. Weisgarber, who comes from Pittsfield, Mass., is a graduate of the Eastman School of Music, with two degrees, and is now teaching at the Women's College of the University of North Carolina. Several of his compositions have been previously heard in Rochester. The players gave superb performances of this program in the modern idiom, and the audience enjoyed the beautiful playing of it.

People turned out en masse on Saturday evening to see the ballets at the Eastman Theatre. The Thelma Biracree Ballet presented a variety of ballets with the help of the Eastman-Rochester Symphony. The program comprised Incident to Spring to the music of Deems Taylor's Suite to his opera Peter Ibbetson, leads being taken by Miss Baracree, Jack Kauflin, Earl Kage and Maybelle Lama; La Clase de Baile, danced to Samuel Barber's Overture to School for Scandal with Maybelle Lama, Vivian Landrock and Malcolm Bordan; Intermezzo to Vittorio Giannini's music Primavera with Olive McCue, as guest soloist and choreographer, supported by Jack Kauflin; Pagan Poem by Charles Martin Loeffler, danced by Miss Biracree, Jack Kauflin and Earl Kage; Brasileira from Camargo Guarnieri's Incantamento and Brasileira danced by Miss McCue, who was the choreographer, assisted by Earl Kage, Claude Kimball, Ralph Lloyd and Malcolm Bordan; Andante danced by Miss Landrock to the music of the second movement of Mr. Hanson's Romantic Symphony; George Gershwin's An American in Paris danced by Miss Biracree, Maybelle Lama, Marion Tefft, Dan Burns, Claude Kimball, Vivian Landrock, Earl Kage, John Scancarella and Jack Kauflin, and the corps de ballet.

The costumes and paintings were designed by Ralph Lloyd, costumes were executed by Alice Couch and stage settings were by Clarence J. Hall. Elsie Stratton, assistant to Miss Bira-

cree, was the pianist in the Loeffler music.

On Sunday afternoon the Eastman School Little Symphony, with Mr. Fennell conducting, presented among others five new works at Kilbourn Hall. The two "firsts" were written for radio and commissioned by the Stromberg-Carlson Station WHAM. These were Radio Piece with Piano Obligato by Roy Harris, the composer conducting, and Wayne Barlow's Nocturne. The Harris work has rhythm, but seems too abstract for popular radio performance. The Barlow work seemed more grateful, Mr. Barlow using as his inspiration the Walt Whitman line—"Night of south winds—night of the large few stars!"—used the theme and variation form, and the audience enjoyed it.

First public performances were given to Mr. Hanson's Serenade for Flute, Harp and String Orchestra, commissioned last year by WHAM, Robert Palmer's Concerto for Small Orchestra, and Bernard Rogers' The Plains. Mr. Hanson's work is agreeable, and the soloists were Joseph Mariano, flutist, and Eileen Malone, harpist. Two movements of the Concerto by Mr. Palmer, Aria and Ricercare were quiet and restful music. Mr. Palmer is a graduate of the Eastman School of Music and now on the music faculty of Cornell University. Mr. Rogers' The Plains in three movements—Nocturne, Storm and Daybreak—was commissioned by the League of Composers, and is delicate orchestral tone painting.

Other works played were Dr. Paul White's Andante and Rondo for Cello and Orchestra, in lyrical vein, with the cello solo played by Luigi Silva. David Diamond's Concerto for Chamber Orchestra was on the program, and Music for Chamber Orchestra by Alvin Etler, member of the Yale University School of Music faculty, the latter work of decided interest and worth hearing again.

On April 15, Mr. Hanson conducted the Eastman School Senior Symphony in the Eastman Theatre before a large audience. The program comprised Music for Strings by Quincy Porter, Mr. Hanson's Third Symphony, Evocation for Women's Voices and Orchestra, by Charles Martin Loeffler, sung by an ensemble of women's voices from the School, and the Gershwin-Bennett arrangement of Porgy and Bess. Mr. Hanson in his opening

remarks dedicated this concert to the memory of George Eastman, and named the program Founder's Day Program.

Of April 16, the program of concert music in the Jazz Idiom was given at Kilbourn Hall before all the audience that could squeeze into it and that overflowed into the lobbies. Mr. Hanson made a short introductory speech, explaining his reasons for the innovation, and then turned over the program to Jack End, who conducted the jazz orchestra. Soloists were Paul Nero, violinist, and Alvin Waslohn, pianist. Mr. Hanson in his remarks said that the once cavernous chasm that separated serious music from popular music has gradually narrowed itself with acquisitions from both sides, and that jazz is a natural and indigenous expression of a large and important part of the life of the American people. He also said that as there was effective and ineffective serious music, so there was good and bad jazz music.

The compositions played were Concert Suite by Jack End, Prelude and Allegro for Hot Fiddle, by Paul Nero, the composer playing the solo violin part, Mood in Question by Alan Shulman, Jazz Rhapsody for Piano and Dance Band by Alvin Waslohn, the composer at the piano, Two American Stereotypes by Rayburn Wright, and a collection of dance tunes, played by the orchestra. The first two or three numbers sounded to the writer interesting and amusing, but the mo-

notony of the rhythm pattern and the same rate of speed throughout got very tiresome, in addition to the terrific noise of it all, especially in a small hall.

On April 17 Mr. Hanson conducted the Eastman-Rochester Symphony, a group of players from the Philharmonic, who are especially adept in reading manuscript, in the 69th American Composers' concert, in the Eastman Theatre, before a large audience. Allison McKown, cellist, was soloist. The program consisted of Weldon Hart's First Symphony, a first performance, a composition entitled To the Memory of President Roosevelt by Bernard Rogers, Concerto for Cello and Orchestra by George McKay, a first performance, Suite from the ballet Filling Station by Virgil Thomson, Scherzo by Burrill Phillips and Newsreel in Five Shots by William Schuman.

Mr. Hart's symphony is careful writing and has well-expressed musical content. He is a member of the Rochester Philharmonic. Mr. McKay, who studied composition at the Eastman School of Music with Sinding and Palmgren, and was the first graduate in composition of the school, has written a well-balanced and grateful work for the cello, and it should enjoy substantial use by concert cellists. Mr. McKown was warmly applauded. Mr. Hart, Mr. Rogers, Mr. McKay and Mr. Phillips were present in the audience to share the applause with Dr. Hanson.

## Ballet Theatre And Hurok Part

### Agree to Terminate Contract—Both List Future Plans

The Ballet Theatre and S. Hurok agreed to terminate Mr. Hurok's management of the company at the completion of the current season at the Metropolitan Opera House on May 11, according to an announcement made on April 22. Though the contract between Mr. Hurok and the company ran until October, 1947, it was ended by mutual agreement.

Mr. Hurok will present a fall season of ballet at the Metropolitan Opera House beginning Sept. 15, with the Markova-Dolin Company and an additional group now being formed. Leading dancers will include, besides Miss Markova and Mr. Dolin, Rosella Hightower, George Skibine, Albia Kavan and Rex Cooper. Plans also envisage control of the repertoires of Col. De Basil Ballet Russe and the Ballet International.

The Ballet Theatre will continue independently. Among its leading

dancers are Nora Kaye, Alicia Alonso, Janet Reed, Andre Eglevsky, John Kriza and Michael Kidd. Lucia Chase, co-director of the Ballet Theatre with Oliver Smith, expressed appreciation for Mr. Hurok's management of the company, "while we were reaching our maturity." The Ballet Theatre will make another transcontinental tour in 1946-47.

The Ballet Theatre opened its annual spring season in the Metropolitan Opera House on April 7. Michael Kidd's On Stage!, which was introduced last season; Les Sylphides, the pas de deux from the Nutcracker and Bluebeard made up the program.

Among the solo dancers were Alicia Markova, Alicia Alonso, Janet Reed, Nora Kaye, Mr. Kidd, Andre Eglevsky, John Kriza and Anton Dolin. Robert Zeller, who made his New York debut with the company as a conductor, shared responsibilities with Mois Zlatin at this performance.

Graziana, Undertow, Spectre de la Rose and Fancy Free made a zestful evening on April 8. A novelty was offered on April 9 in the form of a pas de deux by Anatole Oboukhoff to music from Tcherepnin's Pavillon d'Armide, which was performed by Miss Alonso and Mr. Eglevsky.

### NEW OFFICERS FOR MUSIC EDUCATORS

Officers elected at the MENC convention in Cleveland are, left to right, Luther Richman, president-elect; Mathilda Heck, second vice-president-elect; and John C. Kendel, retiring president, who becomes first vice-president. (Story on page 25)



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MUSICAL AMERICA



# Strauss Works Introduced In Switzerland

## Noted Composer Views Life Work as Completed — Most Important New Composition Entitled *Metamorphoses*

By WILLI REICH

ZURICH

WILLI SCHUH, the noted Swiss writer on musical subjects whom Richard Strauss has designated as his future "official biographer", informs us that Strauss regards his life work as completed—in a historical sense—with the opera *Capriccio*. All subsequent works he looks upon as "artistic legacies", having rather the character of "studies from the workshop". For this reason he prefers not to have them performed as a part of the standard concert repertoire but only on special occasions. Apart from the Second Horn Concerto, of 1942, and the F Major Sonatina for Wind Instruments (1944) there belong in this group of "legacies" three works which, one after another, have had their world premieres in Switzerland within recent weeks.

The most important of these is the *Metamorphoses* which Strauss completed in April, 1945, and entitled "Study for 23 Solo Strings". It is his only work which seems to have been influenced by the Second World War, for the chief theme shows at the very outset a similarity to the Funeral March from Beethoven's *Eroica* and toward the close transforms itself wholly into it. Strauss has inscribed the words "In memoriam" on the score, wherewith he doubtless wished to express that the composition was conceived with the thought of the war dead in mind.

In his detailed analysis Schuh characterizes the plan of the work as follows: "The *Metamorphoses* are not conventional variations on any theme but incessant melodic, contrapuntal and harmonic transformations on three groups of

themes which resemble in a structural sense a sonata movement.

"The work lasts an uninterrupted half hour. It begins adagio, grows gradually faster in pace and, at the climax of its development, returns to an adagio, to reach (in a free reprise and a coda) by means of a stretto a full unveiling of the *Eroica* theme.

"A great breadth of line sweeps through this work, which is executed with an incomparable technical mastery. In a number of ways Strauss returns in it to his symphonic beginnings (quotations from earlier works of his are actually heard in its course) and it might, in one sense, be said to summarize the richness of his creative life".

### Dedicated to Conductor

The piece is dedicated to the Basel conductor, Paul Sacher, and was first performed under his direction by the chamber orchestra of the Collegium Musicum in Zurich. During the preparation for the performance of the work there occurred a very moving episode. At the last rehearsal but one, Strauss could no longer remain a passive listener. With youthful energy he climbed on the platform, took a seat in a comfortable armchair and conducted his work, directing the musicians more by glances than with a baton, to his own satisfaction and to the emotion of all present. To see this representative of a great but long-vanished day for the last time at the head of an orchestra deeply affected the onlookers. At the actual premiere the composer was frenetically applauded by the public. The enthusiasm was provoked not alone by this particular composition but by the personality that had left such a deep impress on the musical life of so many decades.



Richard Strauss with Paul Sacher in Zurich

Pablo Casals (right) with Hans Curjel in Gstaad (below)



Matter



Paul Sacher conducts a Mozart Serenade at the foot of the famous Lion of Lucerne Monument

With two other recently composed works Strauss provided the romantic *Metamorphoses* with two contrasting pieces in the "classic" manner, both of them carried out on lines he has been more and more consciously pursuing as a "Mozart successor". The three movement Oboe Concerto in D, recently performed for the first time anywhere at Zurich under the leadership of Volkmar Andrae (with Marcell Sallet as soloist), revealed this tendency very clearly. It came to expression not alone in the accompanying "Mozart orchestra" (small string body, two clarinets, English horn, two bassoons, two horns) but also in the character of the whole.

Concerning this work Willi Schuh appropriately remarks: "This little concerto has been fashioned by a wonderfully light hand. The clever and transfigured play of themes and the fine melodic polyphony of the texture display the highest order of technical mastery. In this unproblematic but truly *concertante* work

the Mozartean element in Strauss mirrors itself once more as once it did in *Ariadne auf Naxos*".

Strauss reverts to his very earliest beginnings (in the days when he was still a pure classicist of the Brahms type) in his latest composition, the Second Sonatina for 16 Wind Instruments (likewise written in 1945 and bearing the subtitle *Fröhliche Werkstatt*). The score is dedicated to the noted music patron, Werner Reinhart, of Winterthur, and it was first presented in that city under the brilliant direction of Hermann Scherchen. It reminds one structurally of the Mozart wind instrument serenades. It was particularly interesting to compare this work of the 82-year-old master with the Suite for 13 Wind Instruments, of the year 1881, with which the promising youth of 17 stepped into public notice and won the special approval of Hans von Bülow.

With this work and the name von Bülow one is reminded of the mighty era which is bounded by the labors of Richard Strauss. If it was only three Studies which recently had their world premieres in Switzerland these works were still the Studies of an honored master of the tonal art, who has now become a monumental figure of musical history.

During the Lucerne Festival Weeks in 1945 special mention should be made of the brilliant conducting of Paul Sacher and the memorable cello playing of Pablo Casals. Concert Weeks were also held in Sils and Silvaplana, and the Braunwald Musical Vacation Course had its 10th birthday last summer. The Swiss musical summer was brought to a close by the imposing Concert Weeks in Zurich.





The rebuilt Park Theatre where the Garcia troupe gave in 1825 the first New York performance of Italian opera in its original language.

**"N**EVER again will New York be without this type of artistic pleasure," wrote an enthusiastic listener in a burst of prophecy as he chronicled for one of the local newspapers in 1825 the facts of Garcia's first presentation at the new Park Theatre of Rossini's *Barber of Seville*. Nearly four generations can attest the soundness of his prediction. For almost 125 years the city has practically never been without opera, checked as the history of the entertainment has been. True, the mortality among operatic managements in Gotham has sometimes been appalling. But a strange dispensation of fate seems to have provided that, as one enterprise perished, another (occasionally even several others) sprang up to replace it. How many other American cities can claim such a tradition of continuity and renewal?

It is misleading, of course, to regard Nov. 29, 1825, as the birthday of opera in New York. The city had sheltered operatic entertainments of one sort or another more or less intermittently for close to 100 years. But for the greater part of the 18th century these diversions took the shape of innumerable English ballad operas, of which the *Beggar's Opera* is the outstanding specimen. The later decades of the century and the early years of the 19th enriched the repertory with adaptations of French *operas-comique* by composers like Rousseau, Dalayrac, Grétry, Monsigny and even with versions of pieces like Pergolesi's *Serva Padrona* and Paisiello's *Barber of Seville*. New York, to be sure, was not alone in relishing these pleasures. Baltimore, Philadelphia, Charleston, S. C., were among other places which for longer or shorter periods enjoyed them.

#### Operas in English

All of these pieces, it must not be forgotten, were invariably sung in English. Indeed, New York made the acquaintance of several large-scale masterpieces in the vernacular and otherwise doctored some time before it heard them with their original texts—a circumstance one always feels like commending to the attention of those who tirelessly preach the need of translated opera. Rossini's *Barber of Seville* was done in English fully six years before New York heard it in Italian, though according to American practices of the period the recitatives were supplanted by spoken dialogue. The *Rosina* of that time had been a Miss Catherine Leesugg, an Englishwoman. Mozart's *Figaro* was similarly performed in 1823 and two years later came an Anglicized version of Weber's still novel *Freischütz*.

Garcia's venture in 1825 represented, none the less, an epoch-making departure and seems to have

been recognized as such from the start. It was the first attempt to present in this city operatic works in the tongue to which they were composed and it initiated a tradition that was to persist among us. Despite the modesty of some of the means at Garcia's disposal the enterprise set the fashion of striving to perform an opera with a sense of its style and a feeling for its native spirit. Lastly, but far from least, it entrusted the principal characters to certain singers of astounding voices and prodigious talents. One can hardly go wrong in claiming that this undertaking, more than anything preceding it, fashioned an operatic link between America and Europe which has held for close upon a century and a half.

#### The Versatile Garcia

Manuel del Popolo Vicente Garcia, who brought to America its first Italian opera company, was a man of extraordinary industry and versatility. Before achieving fame as a singer he had composed over 40 operas. When Rossini's *Barber of Seville* was first produced in Rome he "created" *Almaviva* and by one of his own interpolations in the music helped to precipitate the monumental fiasco of the premiere. His voice was in its decline by the time he embarked on his American venture. According to Henry E. Krehbiel the motives which encouraged him to undertake it are by no means clear. He was earning handsomely in London, especially by his teaching and composing. Possibly he was already alive to the advertising value of successes in the New World, possibly he was lured by the chance of still greater emoluments. Ironically enough, though he did gain large sums in New York, he was waylaid in Mexico before returning to Europe and robbed of all he had made.

The company he brought over with him included another tenor—the younger Crivelli; his son, Manuel, who lived till 1906; his young daughter, Maria Felicita, afterwards the great Malibran; a basso cantante, Carlo Angrisani, and several lesser vocalists. The orchestra con-

# The Story of Music

## (2) New York

sisted of seven violins, two violas, three cellos, a couple of double basses, two flutes, a clarinet, bassoon, a pair of horns and trumpets, together with kettledrums and a fortepiano. For its time this was a not inconsiderable band.

There may have been a number of reasons for opening with Rossini's *Barber*, one of them because the town already had some idea of it from its English adaptation. In any case, Garcia took over his old role of *Almaviva*, which he had "created" under such spectacular circumstances; his son sang the *Figaro*, his wife the duenna, Berta, Maria Felicita, Rosina, Angrisani, Basilio, and Crivelli, Fiorello. The scene of the historic event was the new Park Theatre, recently erected on the site of the old playhouse of the same name which had burned down in 1820. It was looked upon in its early days as a theatre of no little magnificence and, in spite of the dismal description Richard Grant White left of it in its last years (when it, too, went up in

Italian operatic project impended he reacted like an old battle horse at the scent of gunpowder. He presented himself grandly as the "author" of *Don Giovanni*, whereat Garcia embraced him and danced with him around the room singing the first words of the *Champagne Song*. As might have been expected da Ponte quickly had his finger in the operatic pie. He continued with varying fortunes to be one of the moving spirits of Italian opera in New York several years after Garcia left, though luck in the end turned against him. It was thanks to da Ponte that Garcia included *Don Giovanni* in his New York repertory, which, aside from two operas by Garcia himself (*L'Amante Astuto* and *La Figlia del' Aria*), consisted almost exclusively of Rossini—*Otello*, *Il Turco in Italia*, *Semiramide*, *La Cenerentola*, *Tancredi*.

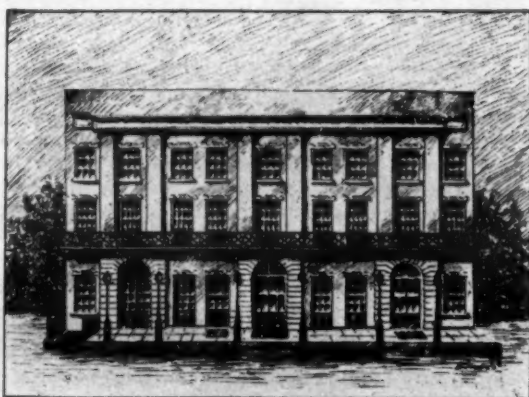
There is little on record concerning the fashionable aspects of the ballad operas or the various adaptations of French *operas-comique*.



Lorenzo da Ponte, early champion of Italian opera in New York.



(Above, right) Richmond Hill Theatre, near Varick Street, once home of Aaron Burr, afterwards scene of short-lived operatic venture in 1832.



(Right) Palmo's Opera House on Chambers Street founded by a noted cook and restaurant keeper, and subsequently a popular playhouse.

smoke), it attracted a very modish clientele at the start and kept it so long as it sheltered Italian opera.

Scarcely had Garcia set foot on American soil than a singular and exuberant old character sought him out. This was no other than Lorenzo da Ponte, librettist of Mozart's *Figaro*, *Don Giovanni* and *Così Fan Tutte*, author of numerous opera books, poet, adventurer, teacher, tradesman and what else not, who had already been in America 20 years. Neither Garcia nor da Ponte knew each other, but when the aging eccentric heard that an

The more interesting and significant, therefore, are the observations set down by some of those who attended the first Garcia performances. The social brilliancy of operatic audiences, the snobbishness, the glitter and display which for more than a century have seemed inseparable from grand opera in America may be said to have begun with the introduction of Italian opera by the elder Garcia. Mark the following from the *Evening Post*, of Nov. 30, 1825: "An assemblage of Ladies so fashionable, so numerous and so elegantly dressed



# in America

By Herbert F. Peyser

Opera in Manhattan—its meanderings between success and failure when America was young, and Rossini and Mozart reigned at the Park Theatre

had probably never been witnessed in an American theater". And this elegant assemblage appears to have been captivated by almost everything it saw and heard. The newspaper account goes on: "We were last night surprised, delighted, enchanted; and such were the feelings of all who witnessed the performance. The repeated plaudits with which the theater rang were unequivocal, unaffected bursts of rapture. The signorina (Maria Felicità Garcia) seems to us as being a new creation—a cunning pattern of excellent nature, equally surprising by the melody of her voice and by the propriety and grace of her acting. The best compliment that can be paid to the merit of the company was the unbroken attention that was yielded throughout the performance; except that every now and then it was interrupted by judiciously bestowed marks of applause, which was simultaneously given from all parts of the house.

"In one respect the exhibition excelled all that we have ever witnessed in any of our theatres—the whole troupe were almost equally excellent. . . . Signor Garcia indulges in a florid style of singing; but with his fine voice, fine taste, admirable ear and brilliancy of execution, we could not be otherwise than delighted. We cannot avoid expressing our wonder and delight at the powerful low and mellow tones of Signor Angrisani's bass voice or rather of his 'most miraculous organ', of which we have never before heard the equal.

"Signorina Garcia's voice is what is denominated in Italy a fine contra-

alto; and her science and skill in its management are such as to enable her to run over every tone and semitone of three octaves with an ease and a grace that cause her apparently no effort. She does not adopt the florid style of her father, but one which is less assuming and perhaps more proper in a lady. . . . Her person is . . . slightly *embonpoint*; her eyes dark, arch and expressive; and a playful smile is almost constantly the companion of her lips. She was the magnet who attracted all eyes and won all hearts".

Not everything passed off so smoothly. We are told that, when it came to Don Giovanni, the ensemble suffered shipwreck in the first finale. Whereupon Garcia lost his temper, drew a sword, shouted at his colleagues that it was an outrage thus to mistreat a masterpiece and commanded everybody to begin the finale over again! Whereupon all went well.

The prices at the new Park Theater were \$2 for box seats, \$1 for seats in the pit and 25 cents for the gallery. The largest intake for a

performance was \$1,962, the smallest \$250, the total receipts for the season \$56,685.

On Sept. 30, 1826, the Garcia enterprise folded up. Doubtless it was found that a good operatic beginning in New York is no guarantee of lasting fortune. Possibly, too, Garcia perceived that the costs of opera giving are almost invariably in excess of the gain.

## Malibran's New York Career

Maria Felicità remained for a space in New York. Half a year before her father left for Mexico she had married a Franco-American merchant named Malibran. A few months afterwards the gentleman went most ingloriously bankrupt. After a brilliant artistic beginning in America Maria Malibran, instead of living in the luxury she anticipated, found herself driven to support her husband and herself by singing English operettas at a Bowery theater and appearing on Sundays as a choir singer in Grace Church.

Lorenzo da Ponte's connection with the Garcia scheme had been principally in an advisory capacity. To be sure, he had visions of a permanent opera company, for which new works should be written by his friend the composer, Filippo Trazetta, from Philadelphia, to librettos by himself. Garcia's departure punctured the dream but for the next five years the old poet continued to harbor illusions and to stimulate others to realize them. New York's second experiment in Italian opera was, indeed, conceived by da Ponte, though executed for better or worse by a French tenor named Montessor, who, we are told, had "an agreeable voice and a tolerable style" and was compared favorably with Garcia. One of his singers was a Signorina Pedrotti, who quickly captivated the town in Mercadante's *Elisa e Claudio*.

Montessor opened his season Oct. 6, 1832, at the Richmond Hill Theater, near what is now Varick Street. The place, which had once been the home of Aaron Burr, was shabby and down at the heel. But the response of the fashionable elements of the town briefly "rehabilitated" it, according to the word of H. E. Krehbiel. Not for long, however! The Montessor experiment

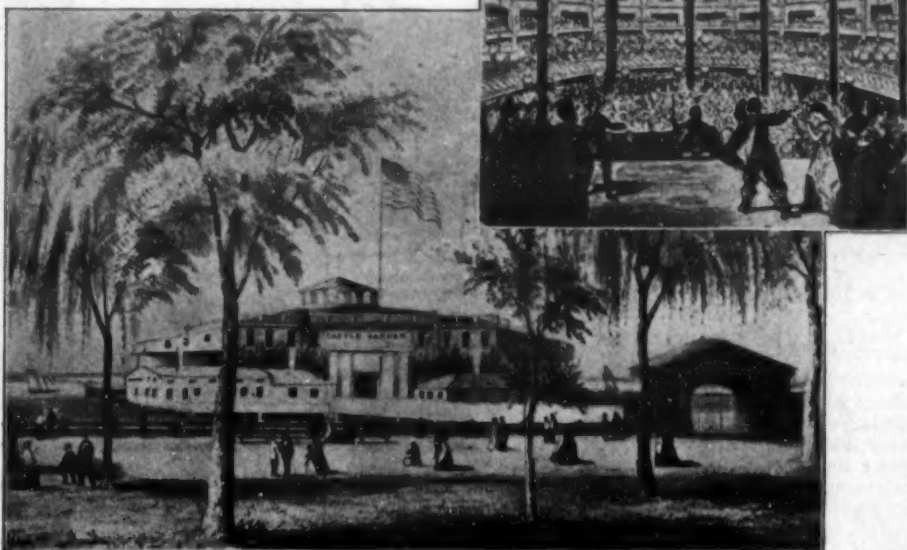
blew up after only 35 performances. De Ponte bore some share of the blame for the failure. Nevertheless, he succeeded in convincing a number of influential citizens that one of New York's most pressing needs was still another Italian opera house. The edifice, which later became the National Theater, was built at Church and Leonard Streets. It was the first house in New York erected expressly for opera. As such it proved to be a new departure and offered some unusual structural and decorative features. There were, for instance, a tier composed exclusively of boxes; a parterre entered from the balcony, hence relieved of its usual plebeian associations and thereby made fit for the occupation of ladies; commodious seats of mahogany, comfortable sofas, rich carpets, sumptuous hangings, soft upholsteries, a dazzling chandelier in place of spiked, candle-bearing barrel hoops of an earlier age, and other splendors of the sort.

The Italian Opera House, under the joint direction of da Ponte and a Signor (or Chevalier) Rivaflinoli, opened Nov. 18, 1833, with Rossini's *La Gazza Ladra*. Let it not be imagined, however, that opera had been languishing in New York between the day of Garcia and the opening of this new temple of Italian lyric drama. One playhouse after another sheltered a growing variety of operas, both in Italian and in English, and there was an unceasing skirmish between the two kinds. The Italian Opera House, however, promised for a while to be something new under the New York heavens. Two months before its inauguration there was a drawing of lots for the various boxes (which, incidentally, cost the respectable sum of \$6,000 apiece). Mr. Krehbiel cites several interesting entries in the diary of the one-time mayor of the city, Philip Hone, concerning the theater and its performances:

"The drawing for boxes at the Italian Opera House took place this morning. . . . I drew No. 8, with which I am well satisfied. The other boxes will be occupied by . . . Gerard H. Coster, G. C. Howland, Rufus Prime, Robert Ray, J. F. Moulton, D. Lynch, S. B. Ruggles, J. G. Pierson. . . .

"Nov. 18, 1833. The long-ex-

(Continued on page 38)



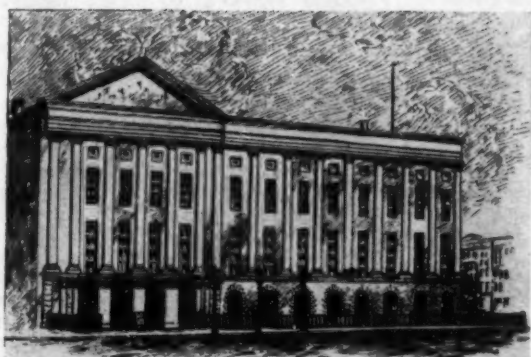
Castle Garden, Battery Park, subsequently the Aquarium, scene of many important New York operatic and other musical events, including the first American appearance of Jenny Lind. (Inset) Scene from *Lucia* at Castle Garden, with Henrietta Sontag in title role



(Left) The luxurious Italian Opera House (later the National Theatre), New York's first theatre built expressly for Italian opera

(Below, left) The Astor Place Opera House, New York's most pretentious lyric theatre up to its time and predecessor of the Academy of Music

(Below) Manuel del Pópulo Vicente Garcia, celebrated tenor, father of the Garcia family, and the first to present in New York opera in Italian





## From Marketplace to Carnegie Hall — The Story of Rosario and Antonio

### The Gypsy Dancers Tell of Experiences in South America and Europe

**R**OSARIO and Antonio, the gypsy dancers who recently gave their second concert in the austere confines of Carnegie Hall, began their career in a somewhat different setting—amid the teeming color of a Spanish market place.

Back in the mid 'twenties, when they were children or six or thereabouts, they toured this "market-place" circuit in Spain with a gypsy circus, dancing for whatever pennies were flung to them by their audiences. Since their village square debut, these exponents of the fiery Spanish folk art have won acclaim in most of the major capitals of Europe, South and North America.

Rosario and Antonio—for the record their last names are Perez and Luiz, respectively—are first cousins. Antonio is a full-blooded gypsy, Rosario, half. Both were born in Seville where they studied for a year with a certain Professor Realito, the only formal instruction they ever received.

Top recognition was first given to them when they were 12 years old in the form of a command performance for the King and Queen of Spain. This led to their appointment as official dancing representatives of the Spanish government at the International Exposition at Liège. Engagements in London and Paris followed.

Leaving Spain behind them shortly after the outbreak of the civil war, the dancers journeyed to Buenos Aires where they spent 11 consecutive months at the Teatro Marivilla. In the course of an ensuing tour of Central and South American republics more command performances were given for officials of state.

#### A Special Honor

It was on this tour that the dancers were accorded an honor heretofore granted only to Eleanora Duse, Sarah Bernhardt and Vaslav Nijinsky. At the conclusion of several of their command performances doves were released from the box of the attending officer of state to fly about the auditorium and flutter down upon the stage. This is an old Latin-American custom, we understand, a carry-over from the days when courtly compliments were the order of the day for favorite artists.

The United States "discovered" Rosario and Antonio—and vice versa—through the efforts of Marcel Ventura, who saw them dance in Mexico City in 1939 and forthwith brought them to the Sert Room of New York's Waldorf Astoria. Since then the dancers have appeared in night clubs and theatres throughout the country, in concert and in the motion pictures, Ziegfeld Girl, Hollywood Canteen and Pan-Americana.

Many dances in their repertory are set to music by composers whose names are well known to concert audiences—Falla, Granados, Albeniz, Ravel and Padilla; others are danced to traditional gypsy airs known to the artists from childhood. For accompaniments the dancers like to use a symphony orchestra when one is available and there is sufficient time for rehearsal. When such is not the case, guitar and piano are employed.

According to Antonio, audiences in both North and South America are duly appreciative of their dancing. But in the South, it is appreciation with a difference. There the audiences "possess a deeper comprehen-

sion of the technique of gypsy and Spanish dancing and a fuller understanding of its inherent symbolism. Here in the North appreciation is more of an instinctive and abstract matter."

Further, Antonio declares that he and his partner never change or enlarge the details and patterns of their dance to suit the size of the hall in which they are appearing. Neither do they compromise their presentation technique to cater to any particular audience type.

The immediate future calls for another South American tour and a tour of North America beginning in January of next year. The dancers' favorite plans revolve around a new ballet, based on the legend of Don Quixote, which is being written especially for them at the present moment by 80-year-old Manuel de Falla. By the time this ballet is completed and ready for production Rosario and Antonio hope to have a full ballet troupe at their disposal.

Antonio, now about 24, is an avid reader of everything he can lay his hands on that has to do with dancing. He is exceedingly fond of ice cream, movies and steaks (when he can get them). His hobby is neckties, preferably flashy ones. His present collection is pushing 1,000. When he was a child he hoped to become a bull-fighter and was side-tracked only by his far greater love of dancing.

Rosario, a year his senior, collects old coins and boasts of samples from nearly every country in the world. The background of her early years ties in curiously with her partner's youthful ambition to become a bull-fighter. Back in Seville her father was a wholesaler dealer of trappings for *los toreros*.

HARRY MARLATT

### Ten Musicians Win Guggenheim Awards

One hundred and thirty-two fellowship awards with stipends totalling \$360,000 granted to the recipients have been announced by the John Simon Guggenheim Memorial Foundation. Sixty of the newly appointed fellows received their awards under the Foundation's plan for post-service fellowships, granted to Americans who served in the war effort, in the Army, Navy and civilian war agencies. Five of the fellowships were awarded to Canadians. Ten awards were made in the field of music.

The Foundation was established in 1925 by the late Senator Simon Guggenheim and by Mrs. Guggenheim as a memorial to a son, John Simon Guggenheim, who died in 1922. The Foundation's endowment, now approximately \$28,000,000, is entirely their gift.

Eight composers were awarded fellowships, including John Lessard of St. James, Long Island, New York; recently, Sergeant, Army; John Verrall, assistant professor of music, Mount Holyoke College, South Hadley, Mass., recently Sergeant, Army; William Bergsma, Redwood City, Calif.; Harold Shapero, Newton Center, Mass.; Alexei Haieff, New York City; Henry Brant, New York City; Giano Carlo Menotti, Mount Kisco, New York, and Louise Talma, assistant professor of music, Hunter College, New York City.

In other fields of music the fellowships were awarded to Emanuel Winternitz, keeper of the Crosby Brown collection of musical instruments, Metropolitan Museum of Art, New York City, for the writing of a book on musical instruments in their relation to the development of musical style, and Edward Lowinsky, assist-



RKO Pictures

Rosario and Antonio perform a fiery Spanish Gypsy dance which tells in pantomime the colorful story of a bullfight

ant professor of music, Black Mountain College, Black Mountain, N. C., for the writing of a history of the motet from Ockeghem to Orlando di Lasso, covering the period from 1460 to 1560.

### Announce Initial Stadium Artists

#### Rodzinski and Rubinstein to Open Series—Szell and Smallens to Follow

For the opening night of the Stadium Concerts' 29th season, on June 17, Artur Rodzinski will conduct the New York Philharmonic-Symphony, and Artur Rubinstein, pianist, will be soloist in the Brahms B flat Piano Concerto. The Beethoven third Leonore Overture and Brahms' First Symphony complete the initial list.

George Szell, newly appointed director of the Cleveland Orchestra, will conduct the orchestra on June 18 and 20. June 18 concert offers Tchaikovsky's Pathétique Symphony and Wagner's Tannhäuser Overture, the Tristan and Isolde Prelude and Love Death, and the Meistersinger Prelude. On June 20, Mr. Szell will have Erica Morini as soloist in the Mendelssohn Violin Concerto, following Brahms' Symphony No. 2, and William Grant Still's In Memoriam: The Colored Soldiers Who Died for Democracy.

There will be no concert Wednesday evening, June 19, when the Stadium will be reserved for commencement exercises of the College of the City of New York.

June 22 will mark the Stadium Concerts debut of Kate Smith. The radio performer will make her first symphony orchestra appearance under the baton of Paul Lavalle, radio conductor. Alexander Smallens, who this year returns for his 30th Stadium season, will direct the second week's five programs, two of which will be gala opera performances to be announced later.

June 27 soloists will be Carroll Glenn, violinist, and Eugene List, pianist. The Glenn-List evening will be devoted to Tchaikovsky's music. Miss Glenn, in her Stadium Concerts debut, will play the Violin Concerto, and Mr. List, the B Flat Minor Piano Concerto. The soloist for June 29 will be Larry Adler, harmonica virtuoso.

### Wallenstein Keeps Los Angeles Post

#### To Lead Philharmonic For Four More Years— Soloists Heard

LOS ANGELES.—The Southern California Symphony Association, Harvey S. Mudd, president, has re-engaged Alfred Wallenstein as musical director of the Los Angeles Philharmonic for four more years. Mr. Wallenstein has reorganized the Philharmonic, enlarged its season and taken it on tour to many small cities in Southern California which had never been visited by this orchestra before. A junior Philharmonic is rehearsing with Eric DeLamarter and the Youth Symphonies on Saturday morning are broadcast from coast to coast.

The orchestra closed its winter season April 11-12 with a Tchaikovsky-Wagner program conducted by Mr. Wallenstein. The Philharmonic program of March 28-29 had William Kapell as soloist in the popular Khatchaturian Piano Concerto. The symphony was Beethoven's Pastoral. The orchestra is closing one of its most successful seasons, considered from the box-office angle.

The Janssen Symphony played its final concert on March 31. This brought to an end the Sibelius festival with the Finnish master's Seventh. Max Reger's Variations and Fugue on a Merry Theme by Hiller was a monumental work on this program. It has 11 variations and a brilliant fugue and made an impression on the musicians who always attend Janssen's concerts. Another first performance was Walter Piston's Prelude and Fugue but it was too close to the splendid Reger to be judged without bias.

ISABEL MORSE JONES

### Los Angeles Honors Work Of Mrs. Cecil Frankel

LOS ANGELES.—After 21 years of service to the Los Angeles Philharmonic as chairman of the Women's Committee, Mrs. Cecil Frankel tendered her resignation on April 10. Her committee presented a silver service in recognition of her splendid achievements. Mrs. Leiland Atherton Irish made the speech of appreciation. Mrs. Elvon Musick has been chosen chairman for next year. I. M. J.





### Dear Musical America:

The social current in New York City has always set strongly North. As the swirling tide of entertainment moves further uptown with each new generation almost imperceptibly, each season, it leaves for a while in still backwaters, some trace of past glories. But New York is not a city that has yet learned to cherish its manifestations of a gracious past and these disappear rapidly beneath economic pressure.

Elsewhere in this issue you will find something of the story of early opera in New York, in which the Astor Place Opera House played a considerable part. Prompted by the record of Max Maretzek, who wrote of the House that shortly after 1850, "its contents were sold, and the shell of the Opera turned into a library," a friend of mine remembered that as a boy he frequented that library. It then occurred to me that if this were so and his memory not at fault, I might be able to trace within the walls of the building that now occupies the space between Broadway and Lafayette streets on Astor Place, like the archaeologists at Ur, the shell of the old Opera House.

Before going out on so thin a limb of the past, however, I decided to do a little research. My friend had said that the library he had used as a boy was the Mercantile Library and I called that Association, (which has a continuous 125-year history of its own and is now on 47th street and Madison avenue) with the hope of resurrecting a bit of New York's past. But my hopes were laid as low as the dust of the old Astor Place Opera House.

After Maretzek's lease expired in 1850, the Opera House served as a place of motley entertainment for four years, off and on, until in 1854 it was sold to the Clinton Hall Association, holding company for the Mercantile Library. The Association erected a new building to house the library, incorporating the structure of the Astor Place Opera House within its walls and using the old foundations. In 1889 that building, and all that it contained, was razed to the ground. On Nov. 9, 1891, the construction of the dull, red brick warehouse and office

building that presently occupies the site, was completed and occupied, in part, by the Mercantile Library.

In 1854, the same year that the Astor Place Opera House was sold, the tide moved northward six or seven blocks to 14th street when the Academy of Music was opened. The builders of the Academy had the tact to leave two trees standing on the sidewalk of the 14th street side of the building. Mark Twain, you know, had something to say about the Academy of Music in his book, *Life on the Mississippi*, that may throw a little light on a dusty subject. I quote:

"One can say of the Academy of Music . . . that if a broom or shovel has ever been used in it there is no circumstantial evidence to back up the fact. It is curious that cabbages and hay and things do not grow in the Academy of Music; but no doubt it is on account of the interruption of the light by the benches, and the impossibility of hoeing the crop except in the aisles. The fact that the ushers grow their buttonhole bouquets on the premises shows what might be done if they had the right kind of an agricultural head to the establishment."

The tide surged northward again in 1883 when the Metropolitan Opera House was opened, but a few eddies lingered about the Academy until the turn of the century, when it was still used for opera. After 1900, however, it became a playhouse and then (inglorious!) a motion picture theater, until finally in 1925 the waters receded altogether and it was replaced by the building of the Edison Company.

The Edison Company revealed a greater fondness for the past than is usually accredited to business organizations, for the outside of its building bears a plaque stating that it was erected upon the site of the old Academy of Music. I had also been told that the Edison Company, in erecting its new building, had carefully preserved a small part of the old Academy of Music. My informant wasn't sure whether it was a room, a part of a wall, proscenium arch, or a bit of the foundation deep in some sub-cellar, but something, he said, had been preserved as a sort of token, or memento of the past.

To substantiate this, I called the

Edison publicity department. There was some misunderstanding at first, when I propounded my antiquarian question, but eventually I was directed to a most courteous gentleman, a Mr. Crome, who, despite the 20th century implications of his name, seemed well versed in matters relating to the old Academy.

There was not, he assured me, as far as he knew or by diligent inquiry had been able to discover, any jot, tittle, tithe or part of the old building within the present Edison edifice unless it was by accident. But there was one rewarding bit of information offered by Mr. Crome. "Some of the boys," he said, "had canes made of pieces of lumber from the old Academy of Music as souvenirs."

He didn't say whether "the boys" were vice-presidents, members of the board of trustees, executives, or simply office boys. As far as my archaeological researches went, I was left without a leg, and but a couple of canes, to stand on.

She was telephoned at noon, got to Springfield, Mass., at 7:30 p. m. and walked out on the stage an hour later to play a piano concert in place of Horowitz—not at all routine, but still not a new experience for Constance Keene. Ten days previously she had subbed for Helen Traubel in Haddonfield, N. J. The young pianist is getting used to emergencies. Nevertheless, the Horowitz replacement was a fairly exciting event and won for Miss Keene a lot of approbation, not only in Springfield, but also from the national press. She had no time to be nervous, because she was going over repertoire in her head all the time on the train, and the press took over so effectively on her arrival that she nearly didn't make the concert herself. To have Horowitz's house and Horowitz's piano was a double thrill. But to have to use Horowitz's printed programs brought about some confusion. The only piece on his list that she played—and purely by coincidence—was the G minor Ballade of Chopin. But the biggest mix-up—and the funniest—was in

the mind of the lady who got there late and had to wait outside the door. The usher, to be courteous, opened the door a crack to let the patron listen. She peeked, too. And suddenly said in hushed horror:

"My God — Horowitz is a woman!"

MUSICAL AMERICA has had its offices in the Steinway Building for the past 16 years and some months. It will be 17 years, come September, 1946. Many of the staff have been with the publication for those 17 years, others for varying periods of time and yet not one, when I asked, knew that to the right and left of the name Steinway on the lower facade of the building were medallions of eight composers.

All those years, coming in and going out beneath the illustrious great, and nobody knew, or remembered that they were there! I didn't canvass the building, but if the percentage in this office was zero, it couldn't be over ten percent for the entire building. It might boil down, in the last analysis, to the architect and sculptor, and if you really want to get down to the sediment, it might leave only the sculptor.

The next time you pass by, glance up and count them. From left to right they are—or were when I looked this morning—Brahms, Bach, Haydn, Mozart, Schubert, Chopin, Liszt, Beethoven.

Recounting the recent debut of Pierino Gamba, 9-year-old conductor, in Rome, the New York *Herald Tribune* observed: "The musicians said the boy caught them every time when they slanted twelfth notes or attempted to change tempo on him at rehearsals."

What I want to know is, did he catch on to those fourteenth rests? (!)

Item in *Variety*, April 10, page 53:

"An extension until April 18 was consented to by Fred Fisher Music for answers from Shapiro-Bernstein in the former's suit to determine ownership of the Harry Carroll end of renewal of rights to 'I'm Always Chasing Rainbows' (based on a well known Fantaisie-Improvisation for piano. — Editor.) Stipulation was filed last week in New York federal court.

"Rainbows was composed by Carroll and the late Joseph McCarthy. Latter's rights was assigned to Robbins by McCarthy's widow; Fisher claims ownership of the Carroll end through assignment by the late Fred Fisher's widow, contending that Carroll assigned all his renewal rights to the late Fisher in 1935. Carroll at renewal time then assigned his rights to S-B. Fisher asks the court to have that assignment declared void, because Carroll had already assigned the renewal rights to its catalogue.

"Robbins and Carroll are named as co-defendants."

Has anybody heard from Chopin? asks your

### AD LIB.

by Les Allen



"What'll it be, Al—vegetable or chicken noodle?"



# CONCERTS *in New York*

## ORCHESTRAS

### Kincaid Is Soloist

#### With Philadelphians

Philadelphia Orchestra. Eugene Ormandy, conductor. William Kincaid, flutist, assisting artist. Carnegie Hall, April 2, evening:

Variations on a Theme by Haydn; Symphony No. 3.....Brahms Soloquy for flute and orchestra.....Bernard Rogers Feste Romane, symphonic poem. Respighi

Despite much sound and fury, there was little musical satisfaction in this concert, the season's finale. Mr. Ormandy conducted the Brahms Haydn Variations in a vein of exaggerated pathos and bombast which might have been effective with something like Cavalleria Rusticana, but which was enough to whiten the hair of a Brahmsian. All of the fast variations were taken so dizzily that they became perpetual motions, instead of integral parts of the noble structure; and the slow ones were heavily sugared in the manner of Viennese pastry. Again in the Third Symphony one missed an overall sense of the work. One was reminded of the old-fashioned style of acting Shakespeare, with its explosive entrances and exits. When the cellos took their eloquent theme which follows the introduction in the first movement, they almost shattered their instruments, so violent was their attack.

An interlude of peace and quiet was offered by Mr. Rogers' Soloquy, which was beautifully played by Mr. Kincaid. But the brawling Feste Romane almost flattened the ears of the audience. Respighi may have thought

that he was recreating the grandeur that was Rome in this noisy, vulgar and utterly unoriginal music. As a matter of fact, it could represent Coney Island in July or any swarm of people trying to have a good time while trampling on each others' toes, amid odors of fried fish and other things. S.

### Gruenberg Concerto Played By Heifetz

Philharmonic-Symphony. Artur Rodzinski, conductor. Soloist, Jascha Heifetz, violinist. Concert for the Benefit of the Pension Fund. Carnegie Hall, April 3, evening:

Overture to Der Freischütz.....Weber Violin Concerto, Op. 47.....Louis Gruenberg (Mr. Heifetz—First New York Performance) Romeo and Juliet.....Tchaikovsky Violin Concerto.....Mendelssohn (Mr. Heifetz)

Mr. Gruenberg's concerto was first given in Philadelphia under Eugene Ormandy on Dec. 1, 1944. Mr. Heifetz, who assisted in its formation somewhat as Ferdinand David did with Mendelssohn's and Joseph Joachim with Brahms', was, naturally, the soloist. Why it took so long to reach New York may mean anything or nothing. Anyhow, it was the chief palpitation of the Pension Fund concert and there is every reason to believe that its advent under the protecting wing of the noted violinist accounted for the size and brilliance of the audience.

Whether this American concerto, specially commissioned by Mr. Heifetz, will long enrich his repertoire remains to be seen. The present listener was afflicted with the idea that it may not. The "Americanism" of the work

struck him as far less important than its value as music, pure and simple, and this value appeared passing slight. The three movements are excessively long for the material they contain. This material, handled in lively, cheerful fashion, sounds as if it had been largely inspired by Gershwin on an off day. In the second movement the solo instrument cites phrases from a couple of Negro Spirituals and in the third "hill-billy" fragments and rhythms assert themselves. A sort of pasticcio, the whole thing is very bright, sweet, cheap and—tiresome. Persons who expected to be shocked by some more of Mr. Gruenberg's notorious dissonances must have been sorely disillusioned by the "prettiness" of it all. Naturally, the practiced hand of Mr. Heifetz was manifest in the effulgent violin part, rich in accredited virtuoso stunts. The instrumentation, carried out in the showiest, most tinkling Respighi tradition, produces the tiresome, monochromatic effect of overpainted stage sets in unrelieved succession.

The work enjoyed a superb performance, with Mr. Heifetz delivering the solo part as if it were a question of earth-shaking oracles, while Mr. Rodzinski permitted no orchestral bud to blush unseen. Things went much less memorably later in the evening, when it came to the Mendelssohn Concerto. Seldom has the violinist treated the piece like such a dreary chore which he wanted to have done with as soon as possible. Mr. Rodzinski had his worries keeping orchestra and soloist together.

The Pension Fund profited to the extent of \$12,000. P.

### Anderson Soloist With Rodzinski Forces

New York Philharmonic-Symphony, Artur Rodzinski conducting; Marian Anderson, contralto, soloist. Carnegie Hall, April 4, evening:

Poem for Orchestra.....Wm. Grant Still (First time in New York) Lieder eines Fahrenden Gesellen.....Mahler Miss Anderson Overture-Fantasy, Romeo and Juliet Tchaikovsky Spirituals for String Choir and Orchestra.....Morton Gould "O mio Fernando", from La Favorita Donizetti Spirituals: "Sometimes I Feel Like a Motherless Child"; "Ride On, King Jesus" Miss Anderson

In this wondrously diversified, if not disheveled, program, Miss Anderson's several numbers took precedence, as they evidently were intended to do. The Mahler songs were somewhat tentative and wanting in variety of style and color. The Donizetti aria, on the other hand, was a brilliant, free, full-throated performance in the best Anderson tradition and made one rue for the thousandth time the loss which this great voice has been to the operatic theatre of our time. The Spirituals, of course, were the customary delight. Of the contemporary works, Gould's Spirituals made out rather better than the Still work which proved to be surprisingly slick and conventional. The former, on the other hand, seeking to impart the idiom and mood



Otto Rothschild  
Louis Gruenberg and Jascha Heifetz confer on the former's violin concerto

of the spiritual literature, succeeds very well in the half-popular, half-serious, technique which Gould so skillfully has developed. R.

### New York Little Symphony Offers New Native Works

One of the most stimulating concerts of the current season was given by the New York Little Symphony led by Joseph Barone and Lou Harrison, as guest conductor, in the Carnegie Chamber Music Hall on April 5. The program, which was sponsored by the Pension Fund, was as follows: (Continued on page 13)

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## RECITALS



Roman Totenberg Valentina Vishnevskaya

### Roman Totenberg, Violinist

The constant expanding and deepening of Roman Totenberg's talents were admirably displayed in Carnegie Hall on March 22 when the violinist presented a program including Handel's Sonata in D, Beethoven's Kreutzer Sonata, and shorter works by Henry Barraud, Theodore Chanler, William Bergsma, Joaquin Nin-Kochanski, Paganini, Ravel and Wieniawski. The audience was large and appreciative.

Three of the works had their first New York performance—Barraud's Allegro, Chanler's Nocturne and Bergsma's Show-Piece. The first and the last of these three are of little consequence, and it is unlikely that they will be heard again with any frequency if at all. The Nocturne by Chanler, however, is another matter, being distinguished by a simplicity and a lofty and poetic mood beautifully projected by the interpreter.

While Mr. Totenberg's playing does not have the elegant and virtuosic finish of the extreme upper drawer of violinists, he does play with the taste, reflection, and assurance which mark a true musician. His tone, although occasionally shrill or wiry, is in most instances suave or forceful as the music requires, his pitch accurate, his fingering adequate, his approach always logical.

These qualities were brought out in the violinist's graceful treatment of the Handel and his sensitive reading of the Kreutzer, the latter in which Milton Kaye, who provided accompaniments throughout the evening, was his able collaborator. Mr. Totenberg's technical capabilities were proved in the fireworks of Paganini's 24th Caprice and Wieniawski's Polonaise in D.

### Three Choir Festival, March 24, 29 and 30

The 10th anniversary of the Three Choir Festival was given in Temple Emanu-El, New York, on March 24, 29 and 30. It was devoted to Eurasian and the American West in Songs and Dance. At the first session addresses were made and papers read by Reginald De H. Tuper, vice-director of the school of music at McGill University; Curt Sachs of New York University, Oliver Strunk, of Princeton; Lazare Saminsky, director of music at the temple, and Joseph Yasser. Musical illustrations were given by Moses Rudinow, cantor; Betty Gladstone, soprano; John Bacon, baritone, and Manfred Malsch, organ. At the second session the artists were Barbara Stevenson, soprano; Ilya Tamarin, tenor; Nelson Starr, baritone; the Eskamir Quartet consisting of Esther Glazer and Irwin Hoffman, violins; Kay Fitzmayer, viola, and Margaret Beck, cello. The Temple Emanu-El Choir under Mr. Saminsky also contributed numbers. Also on the program were Ernestine Stodelle, dancer, Esther Glazer, violin; Norvel Campbell, tenor, Robert Baker, organ; Mr. Malsch, piano and the joint choruses of Barnard College and the Temple, with Igor Buketoff conducting. At the third meeting, the pro-

gram was given by Willard I. Nevins, organ; the United Temple Chorus of Long Island and of Temple Emanu-El, conducted by Isadore Freed; Edith Fischer, soprano, and Elsie MacFarlane and Eileen Press, contraltos. The final concert was given by Mr. Baker, the Temple choir, Elizabeth Langley, soprano; Elizabeth Dunning, contralto; Joseph Portnoy, tenor; Moses Rudinow, cantor and Mr. Malsch.

### Valentina Vishnevskaya, Soprano

Valentina Vishnevskaya, soprano, gave an interesting if somewhat lengthy song recital in the Town Hall on the evening of March 27. She had as assistant in one number Roman Totenberg, violinist.

Mme. Vishnevskaya's singing is interesting. The voice itself is of modest caliber but well placed especially in its high range, and she does not attempt to force her medium register up beyond its natural limit nor inflate its volume. The result was good. Extremely high notes in the altissimo range were negotiated pleasantly and without effort. The singer exhibited style, a musicianly approach to her program and if one may find fault occasionally with her tempos, that is a minor point.

Beginning with Mozart's concert aria, *Schon lacht der holde Frühling*, not one of the composer's best efforts, she exhibited her abilities to advantage and Mr. Totenberg ably seconded them. In the French group which followed was some of the best singing of the evening, especially Debussy's *Harmonie du Soir*, by no means an easy number. Pierné's song about the little cats was only mildly amusing and Hahn's *Si mes Vers Avaient des Ailes*, though sung with a good accent, was wearisomely slow.

With the frightfully difficult aria of Zerbinetta from Strauss' *Ariadne auf Naxos*, the singer exhibited many excellent qualities, complete ease in an excruciatingly high and not always awarding tessitura, good legato and good breath control. Also a fine feeling for style. Songs by Rachmaninoff, Lopatnikoff, Strimer, Lourié and an aria from Stravinsky's *Mavra* made up the following group and there were other songs by Korval, Alexandroff, Spendiarioff, Copland, Carpenter and five by Vladimir Dukelsky accompanied by the composer. Ludwig Bergmann was at the piano for the remainder of the program.

### Oratorio Society Gives

#### Bach's Mass in B Minor

Half a loaf is better than none, and one is grateful to the New York Oratorio Society for its annual performance of Bach's Mass in B Minor, which was given this year on March 26 in Carnegie Hall, under the leadership of Alfred Greenfield. The proverb is quoted because this performance did not measure up to last year's or to certain other previous efforts, but was ragged and uncertain. Mr. Greenfield and his singers and instrumentalists were seldom in complete agreement as to tempo, attacks and dynamics, and one missed the spiritual wholeheartedness which has been a saving grace of other performances of the society. But just as individual artists are entitled to occasions when everything seems to go wrong, choruses and orchestras should have a claim upon forbearance, especially when their aims are as lofty and unselfish as those of Mr. Greenfield and his associates. A musical season in which Bach's Mass and his St. Matthew Passion were not performed in their entirety by some organization would lack two of its mightiest pillars.

Vocal soloists this year were Genevieve Rowe, soprano; Lydia Summers, contralto; Harold Haugh, tenor; and J. Alden Edkins, bass. Leading instrumentalists included Mischa Muscanto, violin; Frederick

(Continued on page 16)

## World Premiere of Concerto for Piano and Orchestra No. 2



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March 1 and 2, 1946

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*Unanimous Acclaim by Cincinnati Press*

(Headline)

#### "High Praise Is Accorded To Ulric Cole's Concerto"

"In both the content of her concerto and her piano playing Miss Cole exudes vitality. She speaks with conviction as a musician who has energetic grasp and fine discrimination. The music of her concerto moves you particularly by its deft rhythmic animation, and the eloquent language she makes of it by original and fluent hinging of an inventive variety of phrases. Another striking evidence of her creative talent is her resourcefulness in spinning melodic lines whose intervals and general contours show economy of scope. She knows how to develop her material with a scrutinizing hold on its possibilities and effectiveness. It was a significant world premiere of a piece Miss Cole deserves the opportunity of playing widely, because it should be a refreshing addition to piano concerto repertory."

—Mary Leighton in the *Enquirer*

(Headline)

#### "Ulric Cole Concerto Praised by Critic"

"The world premiere of Ulric Cole's 'Second Piano Concerto' was a decided success. Miss Cole made a fine impression both as pianist and as composer. Goossens and the orchestra gave excellent support and the Friday afternoon audience made Music Hall ring with applause. The themes of this new work are vigorous and dominant; they lend themselves to splendid development and Miss Cole knows how to stick to her subject. A forceful marching rhythm pervaded the entire work; even the three-four of the final movement, which was called a waltz in the program notes, sounded like music for marching. Miss Cole's instrumentation was especially fine. The manner of handling the brasses and woodwinds gave the orchestra a full, rich sound. The passacaglia of the second movement was well developed and the entire score proved to be music with something besides just showiness and glitter."

—Howard W. Hess in the *Times-Star*

"Miss Cole played the solo part of her vigorous new piano concerto, and showed herself to be well equipped to deal with the self-imposed problems. The concerto's impact lies in its devilish and arresting rhythms. It is a pretty martial affair that suggested rather than told of recent strife-ridden days. It sounded very mature, full of meat, but if you're looking for a feminine touch you will look in vain. This work had more the effect, not unpleasant, of an electric shock. The orchestra score spoke with a heartening freedom and a fine balanced diction that made its role as interesting as that of the solo instrument. The world premiere of Miss Cole's Piano Concerto No. 2 was a distinct success in my opinion and I should say without too many backward glances that she is one of our really important composers."

—Eleanor Bell in the *Post*

Address: Frances Naughton, 969 Lexington Ave., New York 21



# Revitalized Dallas Symphony Ends Season



Dallas Morning News

## Ensemble Completes First Year Under Dorati and New Management

By MABEL CRANFILL

DALLAS

PEOPLE in other sections often assert that "Texas brags". We may be guilty, but in this Southwestern city we have something worth while to brag about, and that is the recently rejuvenated Dallas Symphony, which has just completed its first season under the most efficient leadership of Antal Dorati, as musical director.

Last summer Dallas had no orchestra, as it had been dormant since 1942, when Jacques Singer, the conductor, and many of the personnel went into the service. A group known as Friends of Music last summer decided the orchestra should be revived. A little later, the Dallas Symphony Orchestra, Inc., took over, with D. Gordon Rupe, Jr., prominent Dallas business man, as chairman of the board of directors.

A short history of the Dallas Symphony should prove of interest. In 1901, Hans Kreissig, well known musician, organized it, and kept it going for five or six years. In 1908, the late J. Walter Fried assumed leadership and was its conductor for four years. The late Carl Venth was at the helm for two or three seasons when the first World War caused the group to disband until 1918, when Mr. Fried again became the conductor, a post he held capably until his untimely death in 1925. At that time, Dr. Paul Van Katwijk, head of the music department of Southern Methodist University, was chosen by the Dallas

Symphony Society, Inc., of which Arthur L. Kramer was chairman for a number of years, as conductor. He functioned most ably until 1936, when the orchestra took another long nap until the winter of 1938, at which time Jacques Singer was chosen, an office he held until 1942. It can be truthfully stated that after each period of silence and inactivity, each time the orchestra was reorganized it was larger and better.

Last summer when Mr Rupe was appointed chairman he conceived an excellent plan for financing the orchestra and through his efforts some \$250,000 was raised. One group known as Founders contributed \$1,000 each; another group called Sponsors gave \$100 or more apiece. In addition an intensive campaign for securing subscribers for the twelve subscription programs was held, season tickets ranging in price from \$25 to \$10; students' tickets being as low as \$3 were sold.

None but a topnotcher would do as conductor of the revived ensemble, so contact was made with Antal Dorati, native of Hungary, and recent musical director of Ballet Theatre. Mr. Dorati, who was then in Hollywood and was about to appear as guest conductor of the Orquesta Filarmonica in Havana, stopped off a few hours between planes and met with Mr. Rupe and others to talk over business details and plans for the orchestra. His estimated budget proved to be approximately the same the Dallas group had thought necessary, and he was promptly engaged to be musical director of the yet-to-be-organized orchestra. Within a few weeks, the funds were available, and an orchestra of 83 men and women assembled, many being Dallas musicians. Rehearsals began in

late November, and the first program was given an off-the-list bond sale concert on Dec. 9, six days previous to the first subscription concert. The event represented the sale of over \$700,000 of E bonds.

The subscription programs began on Dec. 15, with Claudio Arrau, noted pianist, as soloist. The orchestra performed brilliantly, as it has on every occasion since. After two programs had been heard, the Victor Company requested that the orchestra make two Red Seal recordings, one with the famous violinist, Yehudi Menuhin, of the Bartok Violin Concerto, the other of The Seasons, by Glazunoff.

### Noted Soloists

Soloists for the twelve subscription programs have included Rose Dirman, soprano; Rose Hampton, Metropolitan Opera soprano; William Kapell, pianist; Zino Francescatti, violinist; Alexander Kipnis, baritone, of the Metropolitan Opera Company, together with the choir of the North Texas State Teachers College; Werner Gebauer, concertmaster of the orchestra; Brenda Miller, soprano; Irwin Dillon, tenor; Roy Johnston, bass, and the renowned cellist, Gregor Piatigorsky.

Programs not on the subscription list, which proved entirely successful in every way, in addition to the bond program mentioned, included Yehudi Menuhin playing three violin concertos with the orchestra on Jan. 13, and also appearing as soloist with them in Fort Worth on Jan. 14; Igor Stravinsky, composer and conductor, who wielded the baton as guest conductor on March 17, and four concerts when all the Beethoven symphonies were played, on April 3, 6, 10 and 13. On the last date the following soloists sang in the Ninth: Elizabeth Bollinger, soprano; Susan Arling, contralto; Gabor Carelli, tenor; and Perry Askam, baritone, assisted by the North Texas State Teachers Choir, of Denton, directed by Dr. Wilfred C. Bain. Before the program began, J. Woodall Rodgers, mayor of Dallas, presented Mr. Rupe with a check from the city of Dallas for \$10,000 to add to the orchestra's maintenance fund. The last concert was broadcast over the ABC network from Station KGKO as was also a special program on April 6, for sponsors and founders and their friends.

Four young people's programs were given on Feb. 9, March 1, for the Negro public school children of the city, and two on March 2. Compositions heard on these many programs covered a wide range.

Mr. Dorati will carry on for the Dallas Symphony Society, Inc., which recently re-elected D. Gordon Rupe, Jr., its president. Other officers include John A. Gillin, Mrs. Lee Hudson and H. Stanley Marcus, vice presidents; Edward L. Markham, Jr., secretary, George Waverly Briggs, treasurer; Lanham Deal, business manager, and a large executive committee.

## Rochester Visited by Metropolitan Opera

ROCHESTER. — The Metropolitan Opera Company paid its annual visit to Rochester on April 20, at the Eastman Theatre, and gave The Barber of Seville before an audience that filled the theatre. It is a long time since such a brilliant and altogether charming opera performance has been afforded Rochester.

The singers were Patrice Munsel, Thelma Altman, Nino Martini, John Brownlee, Ezio Pinza, Salvatore Baccaloni. Pietro Cimara conducted.

Announcement has been made of the guest conductors coming to the podium for the Rochester Philharmonic for next season. The principal portion of the season will be divided between Leonard Bernstein and Eric Leinsdorf. The remainder of the season will be shared by Vladimir Golschmann, Georges Enesco and Guy Fraser Harrison, the associate conductor of the Philharmonic.

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## ORCHESTRAS

(Continued from page 10)

sored by the League of Composers, included Harry Hewitt's Prelude to Spoon River; Alexei Haieff's Divertimento; Arthur Berger's Capriccio; Carl Ruggles' Portals; Charles Ives' Third Symphony; and Mr. Harrison's Motet for the Day of Ascension. The Ives Symphony was repeated at the close of the concert.

Everything on this program was interesting, and several of the works were memorable. Mr. Hewitt's prelude to Masters' volume of poetry was genuinely moving. It is very simply written and yet in its few minutes it captures the sadness and desolation and compassion of the poet's conception of the town characters lying in their graves. In contrast, Mr. Haieff's clever divertimento suggested the animated chatter of a French cafe in happier times. Suave, well orchestrated and worked out, this music was extremely pleasant to listen to, although it displayed a dangerous facility. Like a witty talker, Mr. Haieff can express himself so easily that he does not stop to be sure that he is saying anything worthwhile.

Mr. Berger's Capriccio was far less tortured and intellectual than other works of his which have been played recently. Rhythmically lively and sensitively worked out in its distribu-

tion of voices, it displayed both a sound grasp of musical structure and great familiarity with the scores of Aaron Copland. Once again in Carl Ruggles' Portals, a remarkably rich and glowing composition for thirteen strings, the echoes of another musician (in this case the Schönberg of Verklärte Nacht) were the only disturbing factors in the enjoyment of a really original piece of music. It is no sin to be influenced, in any case; and there are no works by earlier composers without traces of their borrowings.

Ives' Third Symphony, which lay neglected in a barn in Connecticut for 40 years, is an American masterpiece. It is not even Ives at his best, but this rambling, experimental score, with its quotations of old revivalist hymn tunes and deliberate awkwardness, is as unmistakably a part of our land as Huckleberry Finn or Moby Dick. What our contemporary artists have at last dug down to, came to this young pioneer of twenty-seven, back in 1901, as his native speech. That a work of such profound scope and originality could be overlooked for almost half a century is a musical disgrace. Some one should raise the war-cry, More and more Ives. Mr. Harrison, who took over the baton for the Ruggles, Ives and his own music, proved to be a first rate conductor. His Motet for seven solo strings revealed him as a first-rate composer, also, with a keen imagination and contrapuntal skill of a high order. Mr. Barone was also warmly applauded for his part in the concert. A few more evenings like this, and people will begin to enjoy American music instead of using it to display a snobbish spirit of avant-garde.

S.

### Koussevitzky Conducts Copland Appalachian Spring

Boston Symphony. Serge Koussevitzky, conductor. Carnegie Hall, April 10, evening:

Symphony in G No. 88 .....Haydn  
Appalachian Spring.....Copland  
Symphony No. 2.....Brahms

Mr. Koussevitzky and his men performed each of the three highly dissimilar works on the program with a beauty of tone and emotional richness which made this one of the most memorable concerts of the season. Vigor and transparency were blended in a deliciously aristocratic interpretation of the Haydn symphony. Mr. Koussevitzky captured the freshness and ecstatic happiness of the Copland music, though he made it too smooth and virtuosic. He, and all other conductors who perform this score, should see Martha Graham dance it, for her style and conception are the keys to its interpretation. The Brahms Second was superbly played, an eloquent and imaginative revelation.

S.

### Garbousova Introduces Barber Cello Concerto

Boston Symphony. Serge Koussevitzky, conductor. Raya Garbousova, cellist, assisting artist. Carnegie Hall, April 13, afternoon:

Rounds for String  
Orchestra .....David Diamond  
Cello Concerto.....Samuel Barber  
(Miss Garbousova)  
First Symphony.....Brahms

The Boston Symphony's final concert of the season bore witness to Serge Koussevitzky's long and loyal championship of American music in the presence Mr. Barber's cello concerto, which was heard for the first time in New York, and of Mr. Diamond's Rounds, performed here only once previously. On the basis of one hearing, it is impossible to state or to decide anything final about a new work, especially one so elaborate and conscientiously worked out as Mr. Barber's concerto. Miss Garbousova and the orchestra played it superbly and it could not have been more eloquently interpreted. Yet for this listener it was a disappointment. The lyric

Raya Garbousova, cellist; Samuel Barber, composer, and Serge Koussevitzky, at a rehearsal before the premiere of Mr. Barber's cello Concerto in Boston



Nilsson

gift which Mr. Barber has displayed in his songs seemed conspicuously absent and the concerto sounded more like a gigantic pasticcio than a firmly-knit and unified musical structure. Touches of ingenious orchestra color and imaginative sweep the music had, but it seemed to break into sections, despite the constant presence of the solo instrument as the dominant element of the whole composition.

Mr. Diamond's sprightly Rounds were also vividly performed, and both composers came to the platform to acknowledge the applause. At the close of the Brahms symphony the audience recalled Mr. Koussevitzky many times, in a demonstration of affection which no musician deserves more richly than he from the American public.

S.

### Rubinstein Heard With Philharmonic-Symphony

New York Philharmonic-Symphony, Artur Rodzinski conducting; Artur Rubinstein, pianist, soloist. Carnegie Hall, March 21, evening:

The Enchanted Lake.....Liadoff  
Symphony No. 5.....Prokofiev  
Concerto in B Flat Minor,  
No. 1.....Tchaikovsky  
Mr. Rubinstein

With seven New York performances in a single season, divided be-

tween the Philharmonic and the Boston Symphony, Prokofiev's Fifth Symphony puts in a strong bid for most popular contemporary work of the year, and its composer threatens to usurp the position of Shostakovich as most-lionized musical ambassador to the United States from the Kremlin. However, this work is far more capable of making its own way than were Shostakovich's Sixth and Seventh. There is no propaganda in it, real or implied, and it harks back encouragingly to the composer's pre-war, unalloyed musicality, and, especially in the Allegro marcato, reveals flashes of that mordant wit and satire which used to be frowned upon as bourgeois and, thus decadent, in the chambers of Soviet culture. Mr. Rodzinski's reading was most readily distinguishable from Mr. Koussevitzky's by its more elemental vehemence, its ungloved grappling with the emotional and dramatic forces in the score. Where the Bostonians were suave and golden, the New Yorkers were dashing and brilliant. Both approaches had their merits and were merely different facets of the same jewel.

The Tchaikovsky Concerto is an old story, and so is Mr. Rubinstein's playing of it. Yet there is a plangent

(Continued on page 27)

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## Caesar Betrayed

THE Congress has passed, and the President has signed, legislation restricting the powers of the American Federation of Musicians over radio. Specifically, the law now makes it a federal offense to compel, or attempt to compel, broadcasters to (1) Hire more employees than they want; (2) pay money for services not performed; (3) pay unions for the use of phonograph records; (4) pay again for broadcasting a transcription of a previous program. It also forbids the union to interfere with broadcasts originating in foreign countries and with broadcasts of a cultural or educational nature.

Most musicians will agree, we think, that this legislation was necessary. As we have said before, every musician rightly seeks economic security and is as much interested as anybody else in receiving maximum compensation for his services. But he is a member of a dignified, cultivated profession in every way comparable to law, medicine or science. It is injurious to his position as well as to the dignity of the profession to indulge in black-jacking, feather-bedding, make-work tactics which have marked James C. Petrillo's employment policies in recent years. Such methods may create no lasting mischief in some branches of labor, but in a profession they can be devastating.

In estimating this legislation, two features should be taken into consideration. First, it is effective only in the field of radio. In concert, theatre, motion pictures and elsewhere, Mr. Petrillo is as much the dictator as ever. Second, there may well be loopholes in the law that will make it unenforceable.

Mr. Petrillo already has announced that he will make the usual court test on the grounds of unconstitutionality. But his counsel, Joseph Padway, has made the more significant observation that the bill permits employers to enter into an agreement with the union to perform the things which the bill prohibits. Thus, if an employer refuses to negotiate on those points, the union can continue to force the issue by strike, picket or boycott just as before. It probably was this joker that kept Mr. Petrillo so unaccountably silent during the Congressional debate.

## Erratum?

MAYBE we spoke too soon when we waxed enthusiastic about the New York Stadium Concerts' reduced schedule because it would, we believed, make possible the performance of more new and unfamiliar music.

The opening night, according to recent announcement, an eager public will be regaled with Beethoven's Third Leonore Overture, Brahms' First Symphony and the latter's B Flat Piano Concerto. The next two pro-

grams will offer Tchaikovsky's Pathétique; the Overture to Tannhäuser, Prelude and Liebestod from Tristan und Isolde and the Prelude to Die Meistersinger of Wagner; Brahms' Second Symphony, the Mendelssohn Violin Concerto and William Grant Still's In Memoriam.

How Still got in there we don't know.

## Prague Beats Us To First Musical Festival

LITTLE PRAGUE, in the centre of shattered Europe, has stolen a march on the United States in the establishment of the first post-war international music festival. Despite the physical deprivations and the relative paucity of resources on the Continent (relative, that is, to the current resources in talent, money, etc., of the United States), Czechoslovakia bravely has announced, and undoubtedly will carry through, a program of a month's duration beginning May 11.

Musicians from Great Britain, France, Russia and the United States will journey to Prague during this period to join with native Czech artists in the celebration of the Czech Philharmonic Orchestra's 50th anniversary and contribute their services to the first large-scale musical fete since the end of hostilities. From this country will come Leonard Bernstein, Eugene List and Carroll Glenn to perform the music of such representative composers of America as Copland, Harris, Schuman, Gershwin and Barber. From England will come Sir Adrian Boult, Leon Goossens and others to perform British works. From France will come Charles Munch; from Russia, L. Oborin, and so on. Czech music, from Smetana and Dvorak on down to Suk and Martinu, performed by eminent contemporary countrymen, naturally will have a prominent place.

There will be opera performances, symphony orchestra concerts, chamber music, recitals, choral concerts and almost every type of musical diversion that can be imagined. There may be some question as to how well patronized this ambitious undertaking will be in view of world travel conditions at this time. But there can be no doubt that the spirit, the courage and the sense of artistic responsibility are there for the world to see, and admire.

IT must be remembered, of course, that the Czechs, the Bohemians, are great festival begetters from time immemorial. A nation of music-lovers, these people have made virtually everything and anything an occasion for special music-making. It is part of their heritage, and we need not be surprised that they revive so essential a part of their lives at the earliest opportunity.

It should be borne in mind, too, that the present festival in no way precludes a festival of similar proportions in America. There

## Personalities



Wide World

Leonard Warren checks on the adage that art is 90% perspiration and 10% inspiration as he weighs in before a performance of Rigoletto

is room for many more than one music festival in this high-speed, rapidly shrinking world. Let little Prague be our example!

## FROM OUR READERS

### MUSICAL AMERICA Serves as Source Of Inspiration to Music Students

Dear MUSICAL AMERICA:

I feel you will be interested in hearing my ideas on how a magazine like MUSICAL AMERICA serves and helps us who are making a career of the tonal art 'way out in the great American "hinterland."

To begin with, I should lay all my cards on the table by admitting that nowadays many of us teachers and administrators like MUSICAL AMERICA because of its willingness to print a few lines about our doings also. When I went to high school we were required to read music magazines so as to be able to report on the doings of the Menuhins and Flagstads of that day. Today, many of us who were quite recently classmates in New York or Europe of today's famous have settled in far-away places to "do our stuff". If we didn't gain the center of things, we do try to create music centers of our own where we are. We slave hard to make our opera performances good and our students' recitals "high class". . . .

We want our pupils to know about truly important music events in leading music centers and MUSICAL AMERICA is the best medium we know for such instruction. Following a very correct editorial policy, it refuses to fling compliments around in an irresponsible manner. MUSICAL AMERICA's concert reviewers are learned and authoritative enough to be required reading for my pupils, and I believe that reading good criticism is one of the things which helps young people form a set of standards. Some of our elder students and young instructors claim that MUSICAL AMERICA has inspired value for them. That should be a feather in the cap for whoever organizes and otherwise moulds it into so attractive a magazine. For if these people find inspiration, I'm sure that many others do also.

I hope I have managed to give you some idea of why we here prefer MUSICAL AMERICA to anything else of its kind. It's good enough to be a source of instruction, attractive enough to be enjoyment and inspiration to our students, and it would seem that its editorial powers-that-be are wise enough to acknowledge that music is no longer confined to New York, Chicago and Boston exclusively.

Sincerely yours,

Silvia R. Bagley,

Associate Professor of Music,

Wesley College, University of North Dakota.

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# MUSICAL AMERICANA

By HARRY MARLATT

IN playing tribute to the Negro contralto, **Carol Brice**, Serge Koussevitzky recently expressed his desire to commission a new symphony written with a contralto obbligato expressly for the young singer. Miss Brice is to appear at Tanglewood this summer with members of the Boston Symphony. . . . **Frances Magnes**, violinist, has received the American Artists Award for 1945-46, bestowed by the Brooklyn Institute of Arts and Sciences. . . . The Philadelphia Conservatory of Music has awarded the honorary degree of Doctor of Music to **Walter Piston**, head of the composition department of Harvard University.

Within three months **Bruno Walter** and his daughter Lotte will become American citizens. Their application was filed in mid April. . . . **Tito Schipa** announces that his wife gave birth to a boy recently in a Lisbon hospital. At the same time Mr. Schipa expressed his conviction that the newcomer would become a great singer.

Returning servicemen from all parts of the country are once again resuming their careers in music. **Michael Bartlett**, tenor, who spent the war years as aide to Marine General Torrey, began a nation wide concert tour with the Jersey City Philharmonic under J. Randolph Jones in April for the benefit of the order of the Purple Heart. . . . After three and one-half years in the Special Service Branch of the AUS, **Ossy Renardy**, violinist, is back in civvies once again, opening a tour in Rumford, Me. . . . **Leonard Pennario**, pianist who was awarded three bronze stars during his stay in the service, plans to return to the concert halls next season. For three years Mr. Pennario played for members of the armed forces in India, China and Burma.

**Arthur Flynn**, tenor, a language officer in Military Intelligence, hopes to be out of the Army in time to resume his concert work this summer. . . . On May 31 **Robert Ladoff**, bass, will give his first Town Hall recital after three and one-half years in the Navy. Last January, while Mr. Ladoff was still in the service he sang Escamillo with the Boston Grand Opera Company as a last minute substitution for Alexander Sved.

Another ex-G.I., **Jacques Singer**, will act as musical director of the New Orleans Summer Concerts. Mr. Singer is to conduct an eight week season of 27 concerts. While in the army he led the first music played on Corregidor after the fighting was over. . . . **William Steinberg**, director of the Buffalo Philharmonic has been engaged to conduct four concerts this summer by the Chicago Symphony in Ravinia Park. In Detroit Mr. Steinberg will direct six Sunday broadcasts by the Detroit Symphony. . . . **Eugene Ormandy** has accepted the invitation extended to him to appear as guest conductor with the Palestine Symphony. At present negotiations are under way for a European tour for Mr. Ormandy.

**Vladimir Golschmann** was to come east at the conclusion of his season with the St. Louis Symphony to conduct three broadcasts by the Columbia Broadcasting Symphony and two by the NBC Symphony. In April he leads four of Les Concerts Symphoniques de Montreal. . . . **Franz Allers** is currently in Chicago, acting as musical director of the road tour of the musical, *The Day Before Spring*. . . . The opening concerts of the Toronto Philharmonic on May 7 and 14 will be under the direction of **Fritz Mahler**. His program includes the first per-

## What They Read 20 Years Ago

MUSICAL AMERICA for April, 1926



S. Hurok and Fedor Chaliapin (center rear) breakfast after spending a night in New York's Bowery

1926

### Some Battery!

Twenty-four concert pianists played 24 pianos at the same time in San Francisco under the baton of Alfred Hertz.

### Announcements

Novelties at the Metropolitan for next season include *The King's Henchman* by Deems Taylor; *Turandot* by Puccini, and *La Giara*, a ballet by Alfredo Casella. There will also be revivals of *The Magic Flute*, *Mignon*, *L'Amore dei Tre Re*, *Der Rosenkavalier*, *Le Coq d'Or* and *La Forza del Destino*.

1926

### Just Fawcay!

Quarter, Eighth and Sixteenth Tones Heard at Concert of Modern Music. League of Composers Sponsors Carillo Experiment, Together with Drastic Atonality of Schönberg and Setting of Negro Verse by Whithorne.

— 1926 —

formance of the Overture to an Imaginary Drama by Robert Russell Bennett.

Under the sponsorship of the Australian Broadcasting Commission **Edmund Kurtz**, cellist, is to appear as soloist with orchestras in Sydney, Melbourne, Adelaide, Brisbane, Perth and Hobart. Mr. Kurtz was last in Australia in 1939. . . . **Bronislaw Huberman**, violinist, left New York on the Queen Mary on April 7 for a ten month tour of Europe, Palestine and Egypt. He is to return to New York for a Carnegie Hall recital in February. . . . **Guiomar Novaes**, pianist, will arrive in this country from Brazil in October for a transcontinental tour. . . . After having spent two years singing in South America and Mexico, **René Maison**, the Belgian tenor, is to leave for Europe early in May to visit his family in Paris and Belgium. He will return to this country in time to teach at the summer session of the Juilliard School. . . .

From Hollywood comes the news that **Witold Malcuzyński**, pianist, is engaged by Warner Brothers to play Beethoven's *Appassionata* Sonata in a new Bette Davis film. Mr. Malcuzyński just completed his 1945-46 tour of 25 recitals and 18 orchestral appearances. From April to July he tours South America. . . . Also from the west coast comes word that **Eugene List**, pianist, and **Richard Hageman**, composer-conductor, have completed their work acting in the new Andrew Stone picture, *The Bachelor's Daughters*.

**Samuel Dushkin**, violinist, has been appointed the American representative on an international jury which will meet in London in May to select works for performance at the 1946 Festival of the International Society for Contemporary Music. Scheduled for July in London, this festival will be the first of its kind since the war. Mr. Dushkin will also play recitals in England, France and Germany.



Four American singers of the Metropolitan Opera honored by the New York Society of Arts and Sciences. From the left, Dorothea Flexner, Mary Lewis, Nanette Guilford and Louise Hunter

### Incredible But True

A writer in the *Palm Beach Post* states: "Incidentally, not a New York critic can sing a note". In fairness to the profession, I know a New York critic who was once a singing teacher and prides himself on being the only living tenor who ever decided that he had no voice!

— 1926 —

### Worth Consideration

Pietro Mascagni has voiced his sentiments regarding syncopation. "Jazz is a libel on the Negro race. I have been studying Negro melodies and I find them free from the barbarism of modern jazz and innocent of the animalistic agonies of the saxophone".

1926

### Good to the Last

Schumann Heink's Re-debut Excites as Ring Begins. *Das Rheingold*, with Veteran as Erda after Absence of Nine Seasons, Brings Another Furore at Metropolitan.

1926

### Great Minds Think Alike

Richard Strauss has denied that he will conduct the New York Symphony next season. So has Walter Damrosch. That makes it unanimous.

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## RECITALS

(Continued from page 11)

Wilkins, flute; Joseph Rizzo and Englebert Brenner, oboes; William Vacciano, trumpet and Flügelhorn; Harrison Potter, piano; and Hugh Porter, organ. Disregarding the request printed in the program, the audience applauded the performers several times during the evening, also displaying its rudeness by arriving late and whispering noisily between the sections of the work. Next year will doubtless find everyone in better condition.



Grace Castagnetta



Carolyn and Earle Blakeslee

**Carolyn Blakeslee, Soprano**  
**And Earle Blakeslee, Tenor**

A highly unusual and delightful musical experience was offered by Carolyn Blakeslee, soprano, and Earle Blakeslee, tenor, in Times Hall on the afternoon of March 31, in the form of a recital of vocal duets by classical and contemporary composers. Mr. and Mrs. Blakeslee sang intelligently and with a genuine interpretative unity and charm. Furthermore, they had prepared a program which must have dispelled any doubts in the minds of their listeners about the quantity of good music in this form. The Eight Canons by Hindemith, duets by Massenet, Fauré and Milhaud, works by Mendelssohn, Schubert, Brahms and Schumann, some 18th century compositions and a group of modern English and American duets made up an interesting vocal program as New York has seen this season. Edwin McArthur's accompaniments were excellent. The audience was enthusiastic. B.

**Grace Castagnetta, Pianist**

If all piano recitals were as unflaggingly zestful as that which Grace Castagnetta gave in Town Hall on the afternoon of March 30, concert going would be an unmixing blessing. Gifted with temperamental charm and a fabulous facility in improvising, Miss Castagnetta is an artist who does not have to rely on these qualities, for her approach to the standard reper-

toire is as vivid and alive as her own creative work.

A remarkably introspective and convincing performance of Bach's Toccata in C Minor opened the program. This is not music for the multitude, and Miss Castagnetta had obviously immersed herself in it for a long period. One does not often encounter Bach playing of such penetration. Mozart's Rondo in A Minor (K. 511) and Paradisi's Sonata in A were deftly but rather superficially conceived. But in Brahms' Intermezzo, Op. 116, No. 4, and Capriccio, Op. 76, No. 5, and in the Chopin Berceuse, Black Key Etude and Barcarolle, Miss Castagnetta was again at her best. Every one of these performances was gripping. Occasionally the pianist failed to produce a sufficiently imposing volume of tone to project the majestic effect she intended but this was a very minor blemish upon such noteworthy interpretations. A solo version of Gershwin's Piano Concerto in F, in which Miss Castagnetta's brilliance as an arranger came to the fore led to a group of improvisations which brought a well deserved storm of applause. S.

**Florence Mercur, Pianist**

Florence Mercur, pianist, was heard by a cordial audience in a recital in Town Hall on the afternoon of March 31. Miss Mercur, who has appeared in New York before, offered a program which included the Pastorale and Capriccio by Scarlatti; five of Brahms' Waltzes, Op. 39, and his Rhapsody in E Flat; the Waldstein Sonata of Beethoven; a nocturne, valse, etude and polonaise by Chopin; pieces by Albeniz and Granados; and Liszt's Sixth Hungarian Rhapsody. V.

**William Hacker, Pianist**

It was in his own interesting composition, Soliloquy, and in contemporary piano pieces by Prokofieff, Gershwin and Gould that William Hacker was most convincing, at his recital in Town Hall on the afternoon of April 7. There was such a noticeable rise in the pianist's zest and orig-



Florence Mercur



William Hacker

inality in these works that one wished that he had devoted his entire program to modern music, instead of offering respectable but dull, performances of Scarlatti, Haydn, Schubert and Chopin, on the first half.

Soliloquy is a study in sonorities, in a dissonant, but clearly worked out and expressive idiom. Mr. Hacker played it excitingly. His interpretation of three Debussy preludes, also, revealed an imagination which had been wanting in the Chopin B Flat Minor Sonata. Technically, the pianist seemed to be cautious in this latter work and to lack the physical surety to imbue it with its proper sweep and grandeur. But in the latter-day music he let himself go, to the vast improvement of his playing. The audience was warmly responsive. S.

**Miriam Woronoff, Pianist**

Miriam Woronoff, who gave a piano recital at Times Hall April 4, is an ambitious young lady, as her program indicated. This list included Bach's B Flat Partita, Beethoven's Sonata, Op. 31, No. 3, two Caprices and an Intermezzo of Brahms, Mendelssohn's Variations Sérieuses, the Ravel Sonatina and pieces by Shostakovich, and Khachaturian. To these she addressed herself with unquestion-

(Continued on page 21)

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## Date Book

On May 9 Ellabelle Davis, soprano, is scheduled to give a recital as a feature of the May Festival at Cornell College at Mt. Vernon, Iowa. A previous festival appearance was a recital given preceding the presentation of Messiah at Bethany College in Lindsborg, Kan. Miss Davis' next stop is Mexico City to make her operatic debut as Aida. . . . Biruta Ramoska's first performance with the San Carlo Opera in New York's Center Theatre this season will be as Musetta in La Bohème on May 5. Immediately thereafter she leaves for Canada to tour with the Montreal Philharmonic. . . . The Strauss Festival to be held May 26 at Chicago's Civic Opera House under the direction of Oscar Straus will feature Lanny Ross and Mimi Benzell as soloists. In the fall the festival is to tour the west coast.

Salvatore Baccaloni is to be a featured soloist at the Ann Arbor Music Festival on May 5. The comic bass recently completed a coast to coast tour with his Commedia dell'Arte Players. . . . In late March Maria Jeritz and John Brooks McCormack gave a joint recital for the boys at St. Albans Naval Hospital. Duets from Tosca were included on the program. . . . During the past season Earle Spicer, baritone, filled engagements in St. Paul, San Antonio, Detroit, Chicago, Boston, Philadelphia, San Francisco, Kansas City and many other cities.

Tossy Spivakovsky, violinist, has been engaged for appearances with

10 major orchestras next season. Among them are the Chicago, Minneapolis, Cleveland, Detroit, National and Toronto symphonies.

Fredell Lack is slated to give violin recitals at the University of Kansas and at State College at Manhattan, Kan. . . . Frederic Balazs, violinist, made a series of appearances a short time ago in the southern states. Some of the cities along his route were Atlanta, Memphis, Jackson, Winston-Salem and Columbus, Miss.

Mario Braggiotti, pianist, the founder of two piano teams disbanded during the war, has organized a new duo with Jack Chaikin, recently discharged from the Army. The team will be billed under the title, Braggiotti and Chaikin. . . . The University of Texas has appointed Dalies Frantz professor and head of its piano department. Since Mr. Frantz's release from the Army he has played in New York, Boston and other cities from coast to coast.

Tchaikovsky's First Piano Concerto was played by Sonda Bianca and the Schenectady Symphony conducted by Anthony R. Stefan on April 23. On April 24, Miss Bianca, a 15-year-old sophomore at Hunter College, was guest on CBC's Carabin Program. . . . Ray Lev, pianist, assisted the Gordon String Quartet in playing a Mozart Piano Quartet and Shostakovich's Quintet at a YMHA Chamber Music Concert in Paterson, N. J., on April 24. . . . Lucy Brown has returned to New York after spending the season as featured pianist with the American Troubadours in their cross-country tour.

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## Leinsdorf \*Ends Cleveland Tenure

### Soloists and New Play- ers Engaged by Szell— 1947 Plans Announced

CLEVELAND.—The Cleveland Orchestra closed its season under Erich Leinsdorf with the concerts of April 18 and 20 and revealed more of the conductor's fine musicianship.

The program—the last conducted by him and the finale of the season, brought his arrangement of the great F Minor Piano Quintet by Johannes Brahms. In this Leinsdorf was successful throughout in maintaining the Brahms atmosphere. As a seasonal gesture he presented the Prelude and Good Friday Spell from Parsifal and closed with Strauss' Till Eulenspiegel.

The Mozart Post Horn Serenade in D was given at the concerts on March 7 and 9, which, with the glowing Schubert Seventh, completed the program. The program for March 28 and 30 was especially well balanced, opening with the Mozart Symphonie Concertante.

The first hearing in Cleveland of the Prokofiev Second Suite from the Ballet Romeo and Juliet was also a fine performance. The Brahms Third Symphony closed the program.

Mischa Elman, violinist, contributed the fireworks for the program of April 4 and 6, giving a fine rendition of the Martinu Concerto, a first Cleveland performance, and a presentation of the Mendelssohn Concerto. The Haydn C Minor Symphony, No. 95, and excerpts from the Mahler Symphony No. 7 were also superbly done.

#### Thaviu Replaces Knitzer

Sometime ago the Musical Arts Association, through Thomas L. Sidlo, its president, sponsors for the Cleveland Orchestra, announced that George Szell, who is the new director taking over next season, engaged Samuel Thaviu of the Pittsburgh Symphony as concertmaster. He replaces Joseph Knitzer, who remains as head of the music department of the Cleveland Institute, and has been engaged as soloist at one pair of concerts next season.

Thaviu, born in Chicago, and with experience with several major American orchestras, has been concertmaster for the past three years with the Pittsburgh group under Fritz Reiner.

Six veteran Cleveland orchestra players return next season, at the invitation of Mr. Szell. These include Philip Farkas, first horn; Maurice Sharp, first flute; Robert McGinnis, first clarinet; George Goslee, first bassoon; Ernest Serpentine, oboe, and Ernani Angelucci, horn. Herman Hollander joins the cello section and Robert H. Willoughby, the flute. Martin Heylman, flute and Marvin Goldlust, double bass, return to the orchestra from the army service. Mr. Szell plans to increase the string section by other appointments before the season, opens next October.

The orchestra has engaged Bruno Walter, Igor Stravinsky and Georges Enesco as guest conductors next season, its twenty-ninth, with Rudolph Ringwall, associate, taking one pair of concerts. Mr. Szell plans to present the four concertos of Brahms as well as the four symphonies in commemoration of the fiftieth anniversary of the composer's death.

The soloists engaged for next season include Artur Rubinstein, Rudolf Serkin, Artur Schnabel, William Kapell, Leon Fleisher making his Cleveland debut; Joseph Szigeti, Erica Morini, Joseph Knitzer, Adolf Busch and Hermann Busch.

A feature of the season just closed was the All Star concert at Public Hall on March 31, at which Tossy Spivakovsky, former concertmaster appears as soloist playing the Tchaikovsky Violin Concerto. The other items included the Overture-Fantasia, Romeo and Juliet, and the Fourth Symphony.

A bright and colorful event that annually crowds Public Hall to its huge capacity was the pre-opera concert presented by the Cleveland Orchestra and ten of the younger Met Opera stars, April 17 under Wilfred Pelletier. Singers and orchestra offered excerpts from the nine operas to be presented in the annual Metropolitan Opera season at Public Hall starting April 22. Rudolf Ringwall was the gifted narrator.

The list of singers included Mona Paulee, Arthur Kent, Arthur Carron, Frances Greer, Anna Kaskas, Regina Resnik, William Hargrave, Thomas Hayward, Mary Henderson and Hugh Thompson. The Patrick Henry Junior High School Boys Choir sang a chorus from Carmen.

Another event given as a feature of Holy Week was the presentation at Severance Hall under Walter Blodgett of the Bach St. Matthew Passion, April 14 with Cleveland orchestra members, Gretchen Garnett, Mildred Mueller, John Priebe, Maurice Goldman and Phillip MacGregor as vocal soloists, Beryl Ladd, harpsichordist, and Russel L. Gee, organist. Mr. Blodgett used the combined St. James Festival Chorus and Unitarian Church Choir. It was a moving performance, with all achieving a high degree of artistry.

The Singers Club gave the Spring concert of its 53rd season at Severance Hall April 18 with George Strickling directing a program that limped in spots. Most impressive performance was the singing of the Allegri Miserere and the Bach Song of Death. Helen Jepson as soloist was not in good voice.

Boris Goldovsky, pianist and opera director, played two groups of piano works in his usual vigorous and colorful way. Mr. Blodgett played several organ selections and Phillip MacGregor used his baritone with telling effect in a number of songs at a benefit concert April 11 for the Windermere Methodist Church, destroyed by fire.

Duci de Kerekjarto, violinist, well known in Cleveland and formerly widely known on the concert stage, revealed much of his old wizardry in a recital at Little Theatre of Public Hall, April 7, with Leon Machan, fine Cleveland pianist, as accompanist. Kerekjarto's own Concerto, a cleverly constructed work, revealed much inspiration.

Eunice Podis, well known Cleveland pianist, winner of the National Federation of Music Clubs award and other honors, gave a recital at Severance Chamber Music Hall on April 7, revealing more of her fine artistry and notable interpretative ability.

ELMORE BACON

#### Detroit Joins Brazilian Symphony

DETROIT.—One of Detroit's best known recital artists, Henry Siegl, violinist and violist, has become a leading exponent of the good neighbor policy with Latin America on the cultural side. He has accepted the post of concertmaster of the Brazilian Symphony Orchestra of Rio de Janeiro for the season starting March 10 and ending Dec. 15.

Mr. Siegl's appointment stemmed from a visit to Detroit by José Siqueira, one of the officials and conductors of the Brazilian orchestra. Mr. Siqueira, who was guest conductor of the Detroit Symphony, heard Mr. Siegl play privately, and offered him the position.

The musician was a first violinist with the Detroit Symphony for eight years, and has fulfilled numerous solo and chamber music engagements during the past decade. He was scheduled to fly to Brazil, to be followed by boat at a later date by Mrs. Siegl and their three young children. S. K.

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## Metropolitan in Boston Visit

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BOSTON.—Since the last writing this town has enjoyed the annual fare of the Metropolitan Opera Association. Unlike New York we do not have the Metropolitan all the time, and unlike Philadelphia we do not have it once a week. Therefore our enjoyment of the lyric art in its present highest form must be taken all in one feast.

The Metropolitan opened at the

Boston Opera House with Wagner's Tannhäuser, which was given a dull and dreary performance even though there were three local debuts: that of conductor Fritz Busch, Blanche Thebom as Venus, and Torsten Ralf, who sang the title role. Only the beautifully voiced and acted Wolfram of Herbert Janssen rose above the prevailing standard. In this Tannhäuser we experienced for the first time here Helen Traubel's competent though hardly notable Elisabeth.

The next evening's Der Rosenkavalier went much better. For one thing early Wagner and his smug virtue had yielded to the comic fleshpots of Richard the Second. For another, the conductor was George Szell, who gave Strauss' Viennese romp a marvelously detailed and shaded reading. This was the occasion of Mr. Szell's first operatic conducting here, although he already had many local admirers by virtue of his appearances with the Boston Symphony. Rise Stevens covered herself with glory with her superb Octavian, in which her singing and acting had developed since we last heard her in the role. Nadine Conner's Sophie, the Marchallin of Irene Jessner (new here) and of course the inimitable Baron Ochs of Emanuel List all contributed to the evening's joy.

Patrice Munsel gave a very good account of herself in Gounod's Romeo and Juliet, ably partnered by Raoul Jobin. The Mercutio of Martial Singher and Mr. Pinza's Frère Laurent were splendid. Mozart's The Magic Flute, the idolized Bruno Walter conducting, came to us with one major change in the cast known from previous seasons: James Melton as Tamino.

Mr. Janssen again excelled when he gave us our first hearing of his Hans Sachs in Die Meistersinger, and again Mr. Szell triumphed with his command of pit and stage. There were several glaringly bad entrances from certain of the singers, but nothing to spoil the performance. Miss Steber's Eva testified to the advance she has made.

### Stevens as Carmen

For the first two acts of Carmen, Rise Stevens tackled the title role like a nice, well-bred girl—say Radcliffe or Vassar—with a sense of humor, who was having a marvelous time acting Carmen. Then, in the third act, and for all of the fourth, her portrayal took on deeper shades and the drama came vividly to life. Yet even in those first two acts, Miss Stevens sang and comported herself with pleasant vivacity. Mr. Jobin's Don José, the Escamillo of Mr. Singher, and the Micaela—though it was very small-voiced—of Miss Albanese, were good.

Only the Fricka of Kerstin Thorborg and the marvelous Wotan of Herbert Janssen saved Die Walküre from being completely less than Metropolitan calibre. True, from the dull first act I ever have encountered, the performance warmed as it went along, but largely due to the lack-lustre conducting of Paul Breisach, nothing got very exciting. Astrid Varnay was the Sieglinde, Helen Traubel the Brunnhilde and Torsten Ralf the Siegmund. Mr. List again wore the bearskin of Hunding.

The repertory otherwise included La Traviata, with Miss Steber as Violetta; A Masked Ball, with the fine Amelia of Zinka Milanov and Ulrica of Kerstin Thorberg, plus Mr. Peerce's poised mastery of the title part and Leonard Warren's Renato. La Bohème came and went without the scheduled Boston debut of Jussi Björling, who was ill with laryngitis. Charles Kullman substituted for him. The Mimi was Bidu Sayao. At the final matinee Licia Albanese and James Melton appeared in the roles of the tragic lovers, Cio-Cio-San and Pinkerton.

The engagement ended with one of the funniest low-comedy performances I ever had heard of Rossini's The

Barber of Seville. In the main roles were Miss Sayao, Rosina; Mr. Baccaloni, Dr. Bartolo; John Brownlee, Figaro; Ezio Pinza, Don Basilio, and Bruno Landi, Almaviva. Most of them seemed to be improvising bits of comedy, which made the performance a wild romp. Musically it was quite admirable from all main singers and from Pietro Cimara at the conductor's desk. For all that The Barber is a show for Latins, with their more agile tongues and lips, Mr. Brownlee did a very fine job with Figaro.

CYRUS DURGIN

## Opera in Yearly Baltimore Call

Metropolitan Gives Tannhäuser and Gioconda—La Scala Plays Faust

BALTIMORE.—The Metropolitan Opera paid its annual spring visit to this city on April 1 and 2, attracting capacity audiences to La Gioconda and Tannhäuser. With Zinka Milanov, Margaret Harshaw, Rise Stevens, Ezio Pinza, Richard Tucker and Leonard Warren, the Ponchielli score was vividly projected. Emil Cooper conducted energetically.

Fritz Busch led the Wagner score with Astrid Varnay, Torsten Ralf, Martial Singher, and Kerstin Thorborg in the leading roles. The entire presentation was effective and was received with vigorous applause. The visits of the Metropolitan Opera to Baltimore have been given under the auspices of the Baltimore Opera Club over a period of years, from 1921 to 1946, and due to the indefatigable energies of the local representative, Frederick R. Huber, have maintained the record of "no deficit".

The Philadelphia La Scala Opera concluded its visits with the final presentation at the Lyric on Feb. 22. Nino Martini, Wilma Spence, Nino Ruisi and a supporting cast sang the familiar Faust to the delight of the audience. Guiseppe Bamboschek conducted.

The Peabody Friday Afternoon Artist Recitals on March 1 brought Joseph Szigeti, violinist, and Leonid Hambro, pianist, and in the penultimate program of this series on Feb. 22, Robert Casadesus, pianist, was the soloist. These stand out among the season's offerings as superlative. Reginald Stewart, director of the Peabody Conservatory of Music, recognizing the local attention which the faculty members deserve, began a series of faculty recitals with a program by Edward Weiss, pianist, on March 8. Mr. Weiss has been newly added to the faculty and was welcomed by an appreciative audience. The second recital on March 15, was given by Alexander Sklarevski, whose skill was loudly applauded.

Recent programs given by the Baltimore Music Club, Mrs. George Bolek, president, introduced Eunice Podis, pianist, winner of The 1945 National Federation Music Clubs award, at the Baltimore Museum of Art Auditorium, and a reciprocity program offered by the Friday Morning Music Club of Washington, D. C., had as guest artist Hazel Arth, contralto, and Constance Russell, pianist. Vladimir Horowitz, pianist, played a dazzling program on March 29, before a vast audience. To describe the digital dexterity of this artist would tax description. C. C. Cappel was the local manager for this remarkable recital.

The series of faculty recitals at the Peabody Conservatory of Music have also presented Cecil Figelski, violinist, assisted by Leroy Evans at the piano, Austin Conradi, pianist, in a Chopin program, and the newly appointed faculty member, Edouard Nies-Berger, organist.

The Baltimore Music Club gave a

program at the Museum of Art Auditorium on April 6 with the following participants: John Travers, pianist; Betty Ann Dukehart, soprano; Doris Horwitz, violinist; Thaddeus C. Siwinski, baritone; George Bolek and Howard Tharcher, accompanists.

FRANZ BORNSCHNEIN

## Detroit Music Hall Lists Artists on New Series

DETROIT.—Music Hall has announced two series of recitals for next season, to be presented on alternate Tuesday evenings. Among the artists to appear are Kreisler, Fleisher, Francescatti, Szigeti, Gingold, Glenn, Garbousova, Casadesus, Munsel, Melton, Miquelle and Grainger. S. K.

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## Cincinnati Men Return from Tour

**Goossens Leads Final  
Events of Season—Ser-  
kin Plays Beethoven**

CINCINNATI.—The Cincinnati Symphony returned on April 1 from a three weeks southern tour which extended from Louisville, Ky., to Galveston, Tex. Under Eugene Goossens the orchestra played seventeen cities of nine states. The final two pairs of the regular series of concerts were given April 5-6 and April 12-13, with the seventh and final Popular Concert closing the season April 14.

The program for the April 5-6 concerts consisted of Mr. Goossens's orchestral setting of Bach's Suite in G, the Brahms Third Symphony and Beethoven's Emperor Concerto with Rudolf Serkin as soloist. It was Mr. Serkin's debut with the Cincinnati orchestra although his recitals here have won high favor. He is on the list of soloists for the 1946-47 symphony season. Mr. Serkin's keen musical insight and outstanding technical facility give him an enviable command

of the Beethoven work. In orchestrating the Bach, Mr. Goossens preserved the miniature style of the series of dances and heightened their charm.

The important inclusion on the final program of the regular series was the season's repeat of the Variations on a theme by Eugene Goossens, written especially for the Golden Jubilee celebration of the orchestra last year.

Other recent Cincinnati concerts were three Lieder recitals of Lotte Lehmann on consecutive Wednesdays, March 27, April 3 and 10, under the management of J. Herman Thuman. Martha Graham and her dance company also appeared on March 20 under Thuman management. Although Mme. Lehmann's recitals both last and this season offered memorable treats, particularly welcome was the first program devoted to Schubert's Die Schöne Müllerin cycle, the Frauenliebe und Leben cycle on the second Schumann-Brahms program and the Hugo Wolf and Richard Strauss songs to conclude the series. Mme. Lehmann's sincerity, emotional warmth and inimitable interpretative skill mark her as peerless in the art of Lieder today.

The well diversified program given by Martha Graham and her company offered another highlight of the season. Appalachian Spring was the newer of the two local premieres, the other, an exceedingly moving performance of the intensely dramatic Letter to the World. Last on the three-part program was the highly amusing satire, Every Soul is a Circus.

MARY LEIGHTON

Spiyak and his orchestra occupied stage Hall March 5. Andre Kostelanetz appeared on the same stage March 19, conducting an orchestra composed of 80 Detroit Symphony musicians. His program included Beethoven's First Symphony, Bach's Mighty Fortress, Ravel's Bolero, Enesco's Roumanian Rhapsody, Warsaw Concerto, and the Bennett symphonic suite from Gershwin's Porgy and Bess.

The Wayne University Band presented its annual spring concert at Music Hall March 21 and 22. Graham Overgard directed the band, and Gene Fenby was piano soloist in a band arrangement of Hungarian melodies by Liszt. Ethel Bartlett and Rae Robertson were heard in the Masonic Auditorium series March 4. Their program ranged from Bach to Shostakovich.

The third annual season of operettas at Masonic sponsored by the Civic Light Opera Association of Detroit went into the seventh of its 10-week season on March 19, with Rosalie. The Scandinavian Symphony under Eduard Werner gave its 16th anniversary concert at Scottish Rites Cathedral on March 2. The Svithiod Male Chorus of Chicago appeared on the program. Music by Alven, Boccherini, Straus, Anderson, Kreisler and Herbert also was heard.

Detroit's fourth annual Youth Festival Concert took place at the Rackham Building on March 8. Awards offered by Grinnell Music Foundation went to Kurt Saffir of Detroit, Nancy Mandell of Mount Clemens and Philippa Schuyler of New York. Youthful Detroit musicians revealed their talents. In an evening of French music on Feb. 26 at the Auditorium of the Detroit Art Institute solo roles were taken by Cyril Barker, organist, Marguerite Kozenn, soprano, and Julius Chajes, pianist.

The Art Institute Lecture Hall on March 13 was the scene of the third Detroit Music Guild concert of the season. Marius Fossenkemper, first clarinetist of the Detroit Symphony, was soloist in a Brahms sonata and in a Milhaud Suite with Evelyn Gurtvich at the piano and Emily Adams playing the violin in the latter. Celeste Cole sang a group of Strauss songs. A trio by Shostakovich for piano, vio-

lin and cello, the latter played by Jacob Becker, rounded out the program. SEYMOUR KAPETANSKY

### Buffalo Scholarship Contests Aid Students

BUFFALO.—The Buffalo Scholarship Contests closes its first season with a concert on May 8 presented by Marie Macquarrie, harpist, and Diana Christenberry, soprano, having previously presented Ora Hyde, soprano, and the Susquehanna Singers on March 27 and April 13, respectively. Night concerts will be given on next season's course. The project is under the direction of Marion Priore, Buffalo voice teacher, in association with Margaret Walters, of New York City. A worthy Buffalo student will receive a fund with which to study either locally or in New York City. Students in Buffalo and surrounding communities are eligible for competition.

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## Menuhin Is Heard In Detroit Recital

**Violinist Is Acclaimed—  
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DETROIT.—Yehudi Menuhin gave an impressive recital at Music Hall March 4, listing Beethoven's Kreutzer Sonata, Vieuxtemps' Concerto No. 4, Sarasate's Zigeunerweisen, Bach's Chaconne, and shorter works by Dvorak, Nin, Ravel and Rimsky-Korsakoff. On the popular side, Charlie



BACKSTAGE WITH THE SALZEDO ENSEMBLE

Carlos Salzedo and members of his group with officers of the Civic Music Association of Eugene, Oregon. From the left, Earl M. Pallett, Mary Hill Doolittle, Ruth Freeman, Horace Robinson, Mr. Salzedo, Mimi Allen and G. E. Gaylord

EUGENE, ORE.—Recently 6,000 members of the local Civic Concert Association heard a program played by the Salzedo Concert Ensemble in McArthur Court of the University of Oregon. After the concert Mr. Salzedo demonstrated the equipment

of two of the ensemble's harp cases to interested members of the association. The harp cases double as wardrobe trunks and act as small dressing rooms containing mirrors, make-up kits, folding music racks and even concert gowns.

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**APPLE BLOSSOM QUEEN GREET MEZZO IN WENATCHEE**  
Jennie Tourel Receives a box of Washington state apples from Princess Dorothy, Queen Elsie Beth and Princess Jacquie Lee

WENATCHEE, WASH.—When Jennie Tourel, Metropolitan mezzo-soprano, arrived here for a concert for the local Community Concert Association she was met at the train by the Royal Party of the 27th Annual Apple Blossom Festival, one of the four leading festivals of the nation. Donald C. Bruns, secretary-treasurer of the

local Community Concert Association is in charge of the tour throughout the northwest made every year by the festival queen.

Miss Tourel gave the final concert of a season which included appearances by the Columbia Opera Quartet, Gregor Piatigorsky and Sascha Gorodnitzky.

were devoted to preparing scores for performance with the Boston Symphony; the Cecilia Society has returned to its old policy of giving its own concerts. At Jordan Hall, the new conductor, Arthur Howes, conducted a highly attractive program consisting of two Bach Cantatas, Come, Redeemer of Our Race, Christians, Grave Ye This Day, and the Gottfried Wagner motet Blessing, Glory and Wisdom and Thanks. The soloists were soprano Nancy Trickey; Dorothy Cornish, contralto; George Wheeler, tenor, and William Weigle, bass.

The Stradivarius Quartet ended its series given under sponsorship of the Boston University College of Music and the Elizabeth Sprague Coolidge Foundation. For their final concert, Messrs. Wolfsohn, Silberman, Lehner and d'Archembeau joined with Messrs. Elcus, Knudsen, LeFranc and Langendoen of the Boston Conservatory Quartet in presenting two Octets: the C Major of Enesco and the E Flat by Mendelssohn.

Horatio Parker's fading but surviving Hora Novissima was revived by Thompson Stone and the choiristers of the Handel and Haydn Society for their last concert of the season at Symphony Hall. It was a sound, able performance, in which the orchestra was composed of Boston Symphony men, and the soloists were Alice Farnsworth, soprano; Ellen Repp, contralto; Herald Stark, tenor and Douglass Biddison, bass.

Rita LaPlante, a pianist formerly of these parts, displayed her maturing art in recital at Jordan Hall. Her featured pieces were an Organ Prelude and Fugue in E Minor and French Suite of Bach; a Passacaglia by Walter Piston and Schumann's Carnival. There also were works by Fauré, Debussy, Chopin, Ravel and Brahms.

CYRUS DURGIN

and some of the best of contemporary composers' works. Kansas City composers whose music was keenly enjoyed included David Van Vactor, Markwood Holmes and Istvan Gladics. The personnel of the orchestra was made up of Philharmonic men and women. A deeply-satisfying performance of Bach's Brandenburg Concerto No. 5 on April 8 had Wiktor Labunski, pianist; Rosemary Malocsay, violinist, and David Van Vactor, flutist, as soloists.

The executive committee of the Philharmonic voted on April 9 to accept the resignation of Mrs. Ruth O. Seufert, business manager for the orchestra since 1941. The resignation is to take effect April 30, the close of the association's fiscal year.

The committee did not name a successor to Mrs. Seufert, but a special committee was appointed to make negotiations for a new business manager to take charge of the business office at 918 Scarritt building by the start of the new fiscal year, according to Dale M. Thompson, chairman of the association.

Mrs. Seufert was appointed business manager of the orchestra in April, 1941. Her husband, Arno Seufert, is a cellist in the orchestra.

Mrs. Seufert made the following statement: "I did not resign. But I asked for a year's contract, the same as orchestra members, conductors and business managers of other symphony orchestras receive." **LUCY PARROTT**

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## Boston Hears New Barber Concerto

Koussevitzky Leads Premiere with Garbousova as Soloist

BOSTON.—Serge Koussevitzky and the Boston Symphony have given first performances of the Cello Concerto by Samuel Barber, with Raya Garbousova as a most excellent soloist. The slow movement is the best part of the score, which otherwise seems fussy, nervous and contrived. At the same concerts the orchestra played for their first times the contemporary and restless but admirably written Rounds for String Orchestra by David Diamond. The other numbers were Strauss' Don Juan, the Prelude to Mussorgsky's Khovantschina and the Francesca da Rimini by Tchaikovsky.

Alexander Brailowsky closed the 1945-46 Celebrity Series of Aaron Richmond, at Symphony Hall, with an all-Chopin program. The pianist offered in his usual style the B Minor Sonata, the F Sharp Minor and A Flat Polonaises and smaller works.

Carol Brice, giving her first full-length recital here at Jordan Hall, sustained one's impression that she is a most promising artist. She has a flair for Lieder and for the French style. She sings intelligently if, at present, with not quite enough distinction of styles.

The fortnight's activity has also included a choral concert by choruses of New England Preparatory Schools, Dr. Carl Pfatteicher and Dr. Archibald T. Davison conducting. The New England Conservatory Orchestra, conducted by Malcolm H. Holmes, assisted.

The two Iturbis, José and his sister Amparo, filled Symphony Hall with a noisily approving audience. Their program included J. Clarence Chambers' All American, a satirical suite which was given a first performance. Mozart, Chabrier, Gershwin, Falla and Chopin were some of the other composers.

After a considerable number of years during which its activities

## Kurtz Conducts Final Concerts

Kansas City Philharmonic Presents Spalding as Soloist in Beethoven

KANSAS CITY.—The Kansas City Philharmonic with Efrem Kurtz conducting, played to large-sized audiences for its final pair of concerts on March 5-6 in the Music Hall and gave a remarkable performance of the Berlioz Fantastic Symphony for its principal offering.

Albert Spalding, as soloist, contributed greatly with his masterly playing of the Beethoven Violin Concerto and won many recalls from his delighted hearers. The program was opened with a warmly lyrical reading of Bach's third Brandenburg Concerto. Kansas City is to be congratulated that Mr. Kurtz has been re-engaged for the coming two seasons, and his well-earned popularity has given the orchestra artistic and financial prestige of steadily increasing proportions.

The last pop concert by the Philharmonic on March 3 drew a capacity audience that was regaled with many orchestral arrangements of current semi-popular music that have been successes on these programs throughout the season.

The Allied Arts Orchestra, which David Van Vactor, first flutist and assistant conductor of the Philharmonic, has recently organized as a new chamber music group gave three Spring concerts on March 15, 26, and April 8. Under this able director and with the sponsorship of the Conservatory of Music, programs were given in the Community Christian Church and All Souls' Unitarian Church, that drew enthusiastic music lovers from Greater Kansas City and contained rare old classics for intimate ensembles

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## RECITALS

(Continued from page 16)

able sincerity and a good deal of taste. More's the pity, therefore, that she found it advisable to display her talents publicly at this stage, for she is still so immature musically that little she does rise above an agreeable student level. When Miss Woronoff develops something of an individuality it may be interesting to hear her again. P.

### Maro Ajemian, Pianist

For her second Town Hall recital on the afternoon of April 14, Maro Ajemian offered first performances of John Cage's Four Sonatas for prepared piano; Richard Yardumian's Dance; Paul Bowles' Fifth and Sixth Preludes and Portrait of B. A. M.; Khatchaturian's Sword Dance; the first New York performance of Alan Hovhaness' Mirh, with the composer at the second piano. In addition there were Beethoven's Sonata in D, Op. 10; Schumann's Sonata in G Minor, Op. 22 and two Chopin items.

A musician like Miss Ajemian is a God-send to contemporary composers. She has an orientation and an earnestness about today's music, plus a comprehensive modern technique, which make her a top-flight expositor of this music. Hovhaness' Mirh, an exotic piece in imitation of an orches-

tra of oriental kanoons, was so well promulgated that it had to be repeated. The unearthly tinkles, thuds and rasps of Cage's little sonatas for "prepared piano" held the big audience breathless. Bowles' pieces and the others fared equally well in the hands of this skilled young champion of contemporary idioms. It is not surprising that the romantic items took second place. While she played Beethoven, Schumann and Chopin expertly enough, and with a highly poetic feeling for line and phrase, there was not the same rapport with the spirit and essential milieu of these works. Her heart, one felt, was not in them to the extent that it was in the work of her companions in age and time. R.

### Katherine Bacon, Pianist

A capacity audience heard the season's second recital of Katherine Bacon at the Town Hall on the afternoon of April 6. The pianist was heard in Mozart's A Minor Rondo, César Franck's Prelude, Aria and Finale, Chopin's F Minor Fantasie, Berceuse C Sharp Minor Mazurka and Scherzo in the same key and, finally, Schumann's Carnaval. Miss Bacon's work revealed its well known characteristics—intelligence, sincerity, sound musical feeling. It is perhaps not the last word in brilliance or depth and in such a composition as the Mozart Rondo one is aware of Miss Bacon's insensibility to that morbidez which should invest it. Her best playing in the first half of the concert was heard in Chopin's Berceuse which had tenderness and poetry. But the finest achievement of the afternoon was Schumann's Carnaval. P.

### Metropolitan Artists Heard in Benefit

A large and enthusiastic audience heard Salvatore Baccaloni, Josephine Antoine and John Brownlee in a concert in Town Hall on April 6, given for the benefit of Irvington House, for the care of children with heart disease. Mr. Brownlee opened the program with Mozart's Non piu andrai from the Nozze di Figaro; Wolf's Verborghenheit; Ravel's Chanson à boire; and Rogers' Time for Making Songs. Miss Antoine sang two songs by Renato Bellini, Ring Around the Roses and Lullaby for Lianna; and Benedict's Carnival of Venice in a version by Giuseppe Bamboschek, who was her accompanist, as well as Mr. Brownlee's. Mr. Baccaloni offered the catalogue aria from Mozart's Don Giovanni; Mussorgsky's Siege of Kazan from Boris Godunoff; Buzzi-Peccia's Serenata Gelata; and Tanara's Nina. George Schick was at the piano. The second half of the concert was devoted to duets. B.

### Charlotte Martin, Pianist

Charlotte Martin, pianist, who obtained her musical training in France, Mexico and this country, was heard in a Town Hall recital the afternoon of April 7. Her program included Liszt's transcription of Bach's Organ Prelude and Fugue in A Minor, Beethoven's Sonata in F Sharp, Op. 78, Schumann's Symphonic Studies,



Ben Greenhaus

Liszt's B Minor Ballade and works by Debussy, Papineau-Couture, Robert Crane and M. Ponce. A moderate audience applauded her cordially.

Miss Martin plays with striking accuracy and clarity and has strong fingers. Her touch, however, is almost unvaryingly hard and percussive and she applies it to most of the music she undertakes. Despite the cleanness and dexterity of her work the young lady's performances are invested with a sort of chill, dynamic monotony due to her lack of delicate nuances, grace of style and warmth of imagination. P.

### Nicholas Farley, Tenor

Nicholas Farley, tenor, gave a recital in the Town Hall on the evening of April 7, before a large audience. The program included such classic delights as Tosti's Ideale and Non è Ver by Mattei, British, American and Irish songs. Mr. Farley's singing had the same characteristics which it possessed at previous hearings. He wisely adapted his program to his abilities with results which found favor. Kennedy Freeman was at the piano. N.

### Vladimir Horowitz, Pianist

Vladimir Horowitz gave his second recital of the season at Carnegie Hall on April 6. His program contained Haydn's E Flat Sonata, Schumann's C Major Fantasy, Prokofieff's Toccata, Chopin's G Minor Ballade, a Debussy group and Mr. Horowitz's own showy version of Liszt's Variations on Mendelssohn's Wedding March. In the more pyrotechnical works the pianist was wholly in his element. His performance of the Schumann Fantasy, on the other hand, was arbitrary and misrepresentative. P.

### Helen Thigpen, Soprano

Helen Thigpen, Negro soprano, gave a recital before a very friendly gathering at the Town Hall on April 9. Miss Thigpen's voice is an organ of uncommon sumptuousness and beauty, though flaws of production do not always permit her to accomplish the effects she intends and rob many of her tones of steadiness. Her program offered Cleopatra's air from Handel's Julius Caesar, O Sleep, Why Dost Thou Leave Me and O Had I Jubal's Lyre; Mozart's L'Amero, Brahms' Feldeinsamkeit, Lerchenge-sang, O Komme Holde Sommernacht; a Hugo Wolf group, numbers by Fauré, Debussy, Warlock, Glazunoff and a group of Spirituals. Her Lieder suffered from a certain sameness of style and shallowness of expression, though her singing was always tasteful. Franz Jahoda was an efficient accompanist. Y.

### Bronislaw Gimpel, Violinist

Bronislaw Gimpel, Polish violinist, was heard in recital at Town Hall on April 8 for the first time here in six years, three of which were spent in the service. His playing on this occasion betokened no deleterious effects as a result of the interruption to his professional career; on the contrary, there was evinced a notable maturing of conception and broadening of style. There was an unfailingly stimulating (Continued on page 28)

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# Musicians Match Wits on Mutual Quiz

FRIDAY nights "at the intersection of Beethoven Boulevard and Tin Pan Alley," radio's one musical quiz show with overtones both serious and zany, Ted Cott's So You Think You Know Music, goes galloping across the airways of the Mutual Broadcasting Company.

The guests who appear weekly to match wits with Cott's questions are a motley crew: Maggie Teyte and Raymond Paige—Bartlett and Robertson and Duke Ellington—Senator Ford and Helen Jepson—and many others of diversified musical accomplishment. Leonard Bernstein is possibly the most frequent guest on the program.

The questions Cott shoots to his celebrated guests cover all fields of music from "Sonata to Sinatra" as



Ted Cott, at rear, with a group of his quiz guests. From the left, Vaughn Monroe, Paula Lawrence, Leonard Bernstein and Vernon Duke

the show's format puts it. Queries cover popular music, operetta tunes, classics, folk music and swing. However, Cott's most renowned musical stunts are his Serutan Concertos—well known, melodies played backwards. These often trip up even the best of musicians. Bandleader Vaughn Monroe came closer than most when he was asked to identify his own theme song, Racing the Moon, based on the Berceuse from Stravinsky's Firebird Suite, played serutan fashion. His answer to the question was that the music being played sounded "somewhat" like Stravinsky.

Prizes awarded to winning contestants range from book and phonograph records to tin whistles and toy pianos. Often valuable awards are given, such as a copy of the first book on music ever to be published in America.

## Master of Ceremonies

Cott, like his program, is something of a paradox. Although he never graduated from college, he is a member of the faculty of the College of the City of New York, and is, according to his own styling, "the only musical illiterate to be listed in Who's Who in Music." At present Cott is

program director of New York's WNEW.

Producer Cott's right hand man on So You Think, the chap who makes Serutan Concertos possible by the facility of his playing, is Henry Sylvern, organist. A man of varied background, Sylvern first studied at the Paris Conservatory, and made his professional debut as pit pianist in a Brooklyn movie house at the age of 11. Sylvern's other current radio assignments include the Barry Wood Show, Boston Blackie and the Arthur Godfrey program.

So You Think You Know Music is an older show than most of its fans realize. On a Fourth of July back around 1937, when Cott was a producer for New York's WNYC, the inevitable happened. A scheduled artist failed to appear for his broadcast. Out of the resultant flurry for a last minute replacement, the present show idea was born under the title, Symphonic Varieties.

The ensuing years have seen the show on every major network save one. CBS bought it from WNYC, selling it, after a time, to NBC. Last October it changed hands when Mutual took over.

H. M.

## Du Mont Opens Television Studios

Wanamaker Auditorium Remodeled to Accommodate Studio Audience—400 Attend First Showing

The Allen B. Du Mont Laboratories opened America's largest and most complete television studios in the New York store of John Wanamaker on April 15. The biggest of the three studios occupies the old Wanamaker auditorium and is large enough to accommodate up to 700 visitors. The other two are considerably smaller.

Among those present at the opening ceremonies were Mayor William O'Dwyer, Allen B. Du Mont, head of the broadcasting company, Governor Walter E. Edge of New Jersey, Quo Tai-chi, president of the United Nations Security Council and Grover Whalen.

Two entertainment features were put on from 8 to 10 p.m. for the assembled visitors: one a fantasy, Experience; the other a sketch, Let's Have Fun. Speeches were made by a number of the distinguished guests and the television portion of the program proceeded without any serious mishap.

Four cameras and two microphones

# RADIO

then will join Mr. Tibbett to sing a duet from Rigoletto. The final number, Valentine's Death from Faust, will be sung by Mr. Tibbett.

## Hirschmann Buys FM and Video Stations

Ira A. Hirschmann has acquired ownership of Metropolitan Television, Inc., which includes FM station WABF and the experimental television station W2XMT.

The FM station plans to continue its programs of good music and public information aimed at the higher level of audience. A studio orchestra is to be organized to supply live music throughout the week and programs have been arranged in cooperation with the New Friends of Music of which Mr. Hirschmann is founder and president.

## Toscanini Film Released

The Toscanini film, Hymn of the Nations, originally made by the OWI for distribution overseas has at last been released to the general public. After having been shown in 45 foreign countries, in 28 languages, the film was given its first public showing in New York's Little Carnegie Theatre on April 20. In the film the Italian conductor directs the NBC Symphony in the Overture to Verdi's Force of Destiny and the Hymn of the Nations. Assisting him are Jan Peerce and the Westminster Choir.

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MUSICAL AMERICA



## Ormandy Conducts For Pension Fund

**Traubel Soloist in Wagner Music—Opera and Ballet Events Attract**

PHILADELPHIA.—A special concert for the Pension Foundation by the Philadelphia Orchestra on March 31 had Eugene Ormandy as conductor and Helen Traubel as soloist. A Wagner program provided the Overture to The Flying Dutchman, excerpts from Meistersinger and Götterdämmerung, including the Immolation music in which Miss Traubel sang the vocal passages in superb fashion.

At the regular concerts of April 5 and 6 Mr. Ormandy furnished a Russian program. As soloist, the youthful Leon Fleisher displayed amazing technique and keen musical spirit in Rachmaninoff's Piano Concerto No. 2.

Alexander Hilsberg, the orchestra's associate-conductor, led the concerts of April 12 and 13. Brahms' E Minor Symphony, ranked as the piece de

resistance and was accompanied by two Wagner pieces, the Prelude to Act III of Lohengrin and the Siegfried Idyll, the Scherzo and Nocturne from Mendelssohn's Midsummer Night's Dream score and Johann Strauss' Tales from the Vienna Woods.

Led by Mr. Ormandy, the final Saturday morning concert in this season's children series took place on April 6. Audrey Raditz, 13-year-old soprano, and Mervin Berger and Joel Shapiro, pianists, were soloists and juvenile composers were represented, the winners including Enid and Rachel Bok and Frances Steiner.

A spring ballet festival brought the Ballet Theatre to the Academy of Music under Emma Feldman's sponsorship on March 28 and 29. Two performances, for which Mois Zlatin and Robert Zeller shared conductorial responsibilities, drew large audiences. The repertory included Les Sylphides, Graziana, Talley-Ho, Fancy Free, The Gift of the Magi, On Stage, and Graduation Ball.

The Philadelphia LaScala Opera Company's production of La Boheme at the Academy of Music on April 3 witnessed a sold-out house. Heading the cast for the popular Puccini opera were Norina Greco as Mimì and Nino Martini as Rodolfo. Others included: George Czaplicki, Marcello; Luisa Mara, Musetta; Nino Ruisi, Colline; Wilfred Engelman, Schaunard; Giuseppe Bamboschek conducted.

W. E. SMITH

## Beecham Gives Lecture-Recital

**Horowitz Receives Ovation—Numerous Artists Make Appearances**

PHILADELPHIA.—Presented by the Philadelphia Forum, Sir Thomas Beecham appeared in an unfamiliar role when he gave a lecture-recital on Mozart at the Academy of Music on April 2. Frederick Royce, organist, assisted by Constance Stokes, mezzo-soprano; Barbara Draper, 'cellist, and Betty Shoop, violinist, offered an all-Bach session on April 3. At the Philadelphia Art Alliance on the same date a Young Artists in Joint Recital program engaged Hilda Rainer, soprano; Alvin Rudnitsky, violinist, and Joseph Levine, pianist.

The ovations of a capacity audience honored Vladimir Horowitz at the Academy of Music on April 4 under auspices of Emma Feldman management. A concert of contemporary music at the Philadelphia Art Alliance was contributed by Rafael Druian, Elsa Hilger, Vincent and Dorothea Persichetti, Claire Schapiro and a choral group from the Academy of Vocal Arts conducted by Vernon Hammond.

Other April 4 events included recitals by Carol Brice, highly-gifted Negro contralto, assisted by Jonathan Brice, pianist, at Town Hall and William Ellis, tenor, at the Academy of Music Foyer; also a concert by the Women's Symphony under J. W. F. Leman at Temple University. Roland Hayes again showed himself a singer of distinguished artistry at an Academy of Music recital on April 5. A Tri-County Concerts Association event at Radnor High School Auditorium offered Eugene Istomin, pianist, who revealed brilliant virtuosity.

On April 5 the Musical Fund Society presented in the Ballroom of the Barclay, the first of two concerts by young artists selected as winners in a recent contest conducted by the society. Phyllis Wheeler, pianist, Irwin Hoffman, violinist, and Robert Parris, pianist. The second concert on April 12 listed Doris Kandel, pianist, Metta Taber, 'cellist, and John Sears, pianist.

On April 7 a chamber string or-

chestra was conducted by Johann Grolle at the Settlement Music School. At the Academy of Music Foyer the Curtis String Quartet and Vladimir Sokoloff, pianist, played. The concluding concert in a University of Pennsylvania Museum series under Joseph Barone brought Margaret Keiser, soprano; Charles Swier, pianist; Fritz Kurzweil, pianist; Yasha Kayaloff, violinist, and a string quartet. The calendar also supplied an unusually interesting concert of choral, organ and instrumental music by Heinrich Schutz, Bach, Loeillet, Scheidt, Pergolesi, Jacob Handl and others, with William H. Reese as conductor. Under auspices of the American Guild of Organists, Pennsylvania Chapter, Francis Murphy, Jr., organist, and a chamber orchestra performed sonatas and concertos by Mozart, Vivaldi and Handel.

Ending its season, the Philadelphia Pianists Association at Ethical Society Auditorium on April 8 billed Fritz Kurzweil, Anna Burstein-Bieler, David Garvey and Jacob Lateiner. The Philadelphia Forum closed its year with a recital by Nathan Milstein at the Academy of Music on April 9.

A Matinee Musical Club concert at the Bellevue-Stratford ballroom on April 9 gave prominence to the organization's orchestra, conducted by Henri Elkan. Mendelssohn's violin Concerto highlighted Albert Brusilow as soloist. Other artists were Floria Hunter, soprano; Nancy Derian, 'cellist, and David Garvey and Florine Lewin, pianists. At Ethical Society Auditorium on April 10, Dorothy Talbot, soprano, aided by Richard Chapline, pianist, ranged from Bach and Mozart to the present day.

Marian Anderson, presented by Emma Feldman, found the Academy of Music crowded for her recital on April 11. Franz Rupp accompanied.

Continuing a Schubert Cycle sponsored by the Philadelphia Musical Academy, a program at Ethical Society Auditorium on April 12 was given by Jani Szanto and Albert Brusilow, violins; Trude Gundert, viola, and Maurice Eisenberg, 'cello.

An exceptionally interesting program of music by 16th century and earlier composers, enlisted the artistry of Yves Tinayres, baritone, and players of the American Society of the Ancient Instruments at Haverford College on April 14.

Bruno Glade, European pianist recently arrived in this country, made a strong impression at his debut recital in the Musical Academy auditorium on April 14. He is a new addition to the faculty.

W. E. SMITH

## Luminaries Appear Under Berry Auspices

BUFFALO.—Kleinhans Music Hall was sold out for the Claudio Arrau-Joseph Szigeti concert on March 12. A serious program finely performed, it was considered by many as too heavy for one evening. Mr. Arrau opened with the Chromatic Fantasy and Fugue by Bach, then came Mr. Szigeti with Leonid Hambro at the piano in the Kreutzer Sonata. Mr. Arrau gave a splendid performance of the Symphonic Etudes by Schumann; Mr. Szigeti and Mr. Hambro then played the Chausson Poeme and the concert ended with a first local performance of the Sonata in D by Prokofiev, exquisitely played. The concert was under the management of Zorah B. Berry.

Zorah Berry also presented Vladimir Horowitz in recital on Feb. 26 at Kleinhans Hall. Playing before an audience which completely filled the auditorium with 200 additional seats placed upon the stage, Mr. Horowitz gave a recital which will be remembered for a long time. Phenomenal technique and eloquence are his and with these he held his listeners throughout the evening.

B. R.

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## D. S. Smith Ends 27 Years' Service

**Retires as Conductor of  
New Haven Symphony—  
Honored by Colleagues**

NEW HAVEN.—When David Stanley Smith, Battell Professor of Music at Yale University, laid down his baton and turned to meet the applause at the conclusion of the Brahms C Minor Symphony with the New Haven Symphony in Woolsey Hall on the evening of April 15, he closed the score upon his 27 years as conductor of the New Haven Symphony. He has been associated with Yale University for 47 years.

The eighth concert of the orchestra, which saw the close of its 52nd season, also brought the performance of Mr. Smith's Cathedral Prelude for orchestra and organ, Op. 54, with H. Frank Boyzan as soloist, and Chausson's Poème with Hugo Kortschak as soloist. The concert began with Mendelssohn's Hebrides Overture. Throughout the evening, the applause was commensurate with the achievement and past record of a man who

devoted his talents and energy without stint to the development of the orchestra for more than a quarter of a century.

Following the concert a reception was held in the president's room in Woolsey Hall. About 200 members of the orchestra organization congratulated Mr. Smith upon his record and performances of the evening. Judge Carrol C. Hincks read letters from outstanding personalities in the world of music paying tribute to the guest of honor. Among those marking the occasion of Mr. Smith's formal retirement were Edward Burlingame Hill, composer and professor emeritus of Harvard University; Serge Koussevitzky, conductor of the Boston Symphony, and Elizabeth Sprague Coolidge, patron of music.

Mayor William C. Celentano congratulated Mr. Smith upon the evening's performance and expressed the appreciation of the people of New Haven for many years of service Mr. Smith had given. Carl H. Lohmann, secretary of Yale University, particularly mentioned the University's debt of gratitude for his outstanding efforts in the School of Music, of which he was dean for many years and from which he retires at the end of this scholastic year. Leo Troostwyk,



David Stanley Smith

speaking for the members of the orchestra, told of the admiration and esteem of the group for the able and understanding conductorship of Mr. Smith and expressed the hope that he would in future appear as guest with the orchestra. The conductor then acknowledged the honors shown him and expressed his sincere appreciation. Although he has relinquished his duties as conductor, he will maintain an honored place in the councils of the corporate association which sponsors the orchestra.

Mr. Smith entered Yale as a student in 1895. His musical talent was soon recognized by Horatio Parker, the composer who was then Dean of the Yale School of Music and the founder and first conductor of the New Haven Symphony. He became a full professor in the Yale School of Music in 1916, occupying the chair on the Theory of Music. In 1919, upon the death of Parker he succeeded him as Dean of the School and conductor of the orchestra. From 1919 to 1936, he served as sole conductor of the orchestra, a post which since then to the present time he has shared with his two colleagues, Hugo Kortschak and Richard Donovan. He has to his credit also a long list of compositions in many forms which have been played by noted soloists and organizations and under the batons of many noted conductors.

sang the title role, Gwendolen Goodman, well known Canadian soprano, sang the roles of The Widow and The Youth, and other soloists were Myfanwy Evans and George Kent. The Minneapolis Symphony played the orchestral score magnificently under Dimitri Mitropoulos. M. S.

## Many Soloists Play In Los Angeles

Concerts by Yehudi Menuhin, a first hearing of Malczynski, the Polish pianist, four programs by Martha Graham and her company, a stunning concert by Jan Peerce and folk-song programs by Richard Dyer-Bennett and John Jacob Niles filled the dates in the early part of April in the Philharmonic Auditorium.

Other recent recital and ensemble events in the past weeks brought the Los Angeles debut of Anatole Kaminsky in the Evenings on the Roof chamber music series when music by Mozart, Honegger, Grieg, Hindemith and Brahms was played. Other assisting artists were Adolph Weiss, Shibley Boyes and Ingold Dahl. At an earlier program, Eula Beal and Miss Boyes were heard.

Harry Kaufman and Sascha Jacobsen played a program of Sonatas in the Assistance League, and the Immanuel Presbyterian Church offered a program of Beethoven chamber music on March 3.

Music lovers filled the Philharmonic Auditorium for an extraordinary program by Jussi Björling, a conventional one by Jascha Heifetz, an adventuresome one by Percy Grainger, March 1, and a rollicking song and dance performance by the Platoff Don Cossacks on March 3.

Chamber music in the Wilshire-Ebell Theater was given by the Music Guild on March 13 and the Evenings on the Roof on March 18. In Pasadena the Gordon String Quartet played on March 17 in the Playhouse to an enthusiastic audience. The Music Guild concert included Bartok's Sonata for two pianos and percussion instruments, with Nancy Moyer of the Janssen Symphony playing tympani and John Crown and Lillian Steuber the pianos. The London String Quartet played an Ernst Toch Quartet and a Mozart oboe quartet with Loyd Rathbun.

Sven Reher, violist and Anne Sullivan Reher, pianist, shared the second program with Andor Foldes, pianist. The Gordon Quartet with new members since its last appearance here gave a good account of Ravel, Haydn and Beethoven Quartets. Pierre Luboshutz and Genia Nemenoff delighted their audience at the Philharmonic Auditorium March 19.

Marjorie Lawrence and Charles O'Neill offered a good program in the Auditorium on March 16. Shura Cherkassky gave a concert in the Auditorium March 8. Paul Draper and Larry Adler, dance-harmonica team, packed them in for two performances in the Philharmonic March 20 and 22.

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## Mendelssohn's Elijah Given in Winnipeg

WINNIPEG, CAN.—Fred M. Gee, impresario of the Winnipeg Celebrity Concert Series, presented Mendelssohn's Elijah at the Winnipeg Auditorium on March 28, the entire net proceeds being donated to the Winnipeg General Hospital. The performance was the most impressive oratorio presentation ever heard in Western Canada. A superb choir of 275 voices sang the choruses. Lansing Hatfield

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# CLEVELAND HOST TO 4,000 MUSIC EDUCATORS

**MENC Delegates Make Plans for Future During 10th Biennial Convention—Catholic Music Educators Association Meets**

By ELMORE BACON

CLEVELAND

**B**ASED on the theme, Modern Music Education Looks and Plans Ahead, 4,000 delegates to the Music Educators National Conference and the National Catholic Music Educators Association helped Cleveland celebrate its 150th birthday in the 10th biennial convention of the MENC, March 26 to April 2. Several magnificent spectacles were given in the 15,000 capacity Public Auditorium and Music Hall, in addition to dozens of meetings, forums and musical events.

The MENC adopted these resolutions, approved by the Past President's Council on Resolutions:

Recommending that each state name a supervisor of music; that increasing emphasis be placed on the music program in elementary and junior high schools, in teacher training institutions, in supervision.

Urging more required courses in music in senior high schools; encouragement of string instrument performances among young folk, and of the ability to read music accurately and easily.

Recommending a minimum time allotment of 100 minutes a week in elementary school "singing, listening, playing, creating, rhythmic expression, dramatization and music reading."

Asking music educators to investigate the value of recordings, radio, television, stroboscope, microscope, films and other audio-visual aids to effective teaching.

Finding teaching procedures to make each classroom the "highest example of a functioning democracy"; combining the dynamic factors of popular and "high-brow" music.

Getting business men, such as record makers, to realize that music education is highly dependent upon an adequate variety of books, music, instruments, records and other media, and getting them to help the schools in providing these media.

At the April 1 meeting, MENC delegates elected these officers for the biennium:

## Luther Richman New Head

Luther A. Richman of Richmond, Va., state supervisor of music, president; John C. Kendel of the Denver, Colo., schools, first vice president and retiring president; Miss Mathilda A. Heck, music director in the schools of St. Paul, Minn., second vice president.

New directors are: Robert Choate, director of music in the Oakland, Cal., schools; Hummell Fishburn, head of Pennsylvania State College's music department; Miss Sadie Rafferty, music department chairman in Evanston, Ill., public schools.

Research Council members for six-year terms are: George Barr of Sacramento, Cal.; Emma Knudson of Normal, Ill.; William S. Larson of Rochester, N. Y.; William Sur of Lansing, Mich.; Sterling Wheelwright, of Stanford, Cal.; and Hummell Fishburn.

The Catholic educators, who held several separate meetings and a number of joint sessions, re-elected these officers: President, Harry W. Seitz, of Detroit; Sister M. Xaveria of Milwaukee, vice president; Sister M. Estelle of Chicago, secretary; Sister M. Luke of Pittsburgh, treasurer.

Officers of the National School



48 states and 40 MENC state affiliates are represented in this picture of the MENC state and national membership committee made on the occasion of the biennial dinner of the committee in Cleveland, April 1, 1946. Wm. E. Knuth, State College, San Francisco, is general chairman. (Other pictures on pages 4, 27)

Band, Orchestra and Vocal Associations are these: Louis Wersen of Philadelphia, executive president, re-elected; Carleton L. Stewart of Mason City, Ia., band chairman; Frank Coulter of Joplin, Mo., orchestra chairman; Frederic F. Swift of Ilion, N. Y., vocal chairman.

Numerous musical affairs marked the convention. The delegates on the Saturday evening of the convention attended the broadcast performance by the Cleveland Orchestra, directed by Erich Leinsdorf at Severance Hall.

Another interesting feature was the program given by the Faculty Symphony of Detroit Thursday evening, with Homer C. LaGassy as conductor. The orchestra includes 61 full time instrumental teachers, 10 teachers of other subjects, one principal and 21 other musicians of Detroit.

On Friday evening a recital by Alba Martinez Prado, pianist of Montevideo, Uruguay, was a feature, with the Cleveland Institute of Music Symphony directed by Beryl Rubinstein, and vocal ensemble conducted by Maurice Goldman assisting.

Other programs were given by the Western Reserve University Trio, the Cleveland Madrigal Singers, the Baldwin Wallace Conservatory String Quartet and Woodwind Quintet, the Toronto, Canada, Men Teachers' Choir directed by Eldon Brethour.

A Sunday feature was a program by the Oberlin College Woodwind Ensemble, George Waln directing, and the Westinghouse Male Chorus of Pittsburgh, directed by Robert O. Barkley.

Two South American pianists featured the Sunday afternoon program, Bettina Rivero of Montevideo, and Jose Vieira Brandao of Rio de Janeiro. Tossy Spivakovsky was the soloist with the Cleveland Orchestra at a Pop concert conducted by Director Ringwall that afternoon, playing the Violin Concerto in an all-Tchaikovsky program.

Dr. Russell V. Morgan directed a chorus of 1,500 Junior High School students Monday morning, followed by folk dancing exhibitions and folk song singing. In the afternoon delegates attended the Cleveland Orchestra children's concert at Severance Hall, and in the evening witnessed a huge pageant presented by the Cleveland public schools as a salute to Cleveland's sesquicentennial celebration.

The Lake Erie League Festival Chorus and band offered a musical fes-

tival Tuesday afternoon, bringing the MENC music program to a close.

Throughout the sessions, Cleveland school bands, orchestras and choruses were used in demonstrations and in presenting music programs. School ensembles from out of town also were numerous.

Among the features offered by the National Catholic Music Educators' Association were programs by the Ursuline College Ensemble directed by Sr. M. Celine O.S.U.; the Cathedral Latin Band, directed by John J. Hrubby; the Glee Club of College of Mount Joseph-on-the Ohio; the Choral Club of Notre Dame College, directed by Dr. Louis L. Balogh, and the Festival of Our Lady, presented at Public Hall by the students of Catholic colleges, secondary and elementary schools of Cleveland. Many bands were pro-

vided by the Catholic Schools of Cleveland.

Sister delegates and Sisters of the Diocese of Cleveland took part in the music featured at the Pontifical Mass at St. John's Cathedral at which His Excellency Most Rev. Edward F. Hoban, S.T.D., Bishop of Cleveland, was the celebrant.

A few results of the conference were these:

Eighteen delegates from eight Latin American countries announced that they plan to set up a voluntary organization of music teachers in each country, the first organization of that type in their own land. They will recommend courses for music teachers in their own teacher training institutions.

A resolution urging U. S. cooperation in the United Nations educational, scientific and cultural organizations, and action by an MENC special committee to see that music is adequately represented on the UN commission and committee.

A recommendation that music educators combine the music of today and that of the past in their offerings to students because "lines of separation between popular entertainment music and standard concert and opera music are slowly but surely becoming less marked."

At a meeting of the committee on professional and trade relations it was decided that school music organizations are overbalanced on the side of wind instruments. A committee to promote wider use of string instruments was appointed.

Cooperating organizations at the Cleveland convention were the National School Band Association, National School Orchestra Association, National School Vocal Association, National University and College Band Directors Conference, National Catholic Music Educators Association, and the Music Education Exhibitors Association.

The next convention city will be chosen when the executive committee meets June 14, 15 and 16.

## Highlights of Convention Speeches

**John C. Kendel** (first vice president-elect, in the keynote address on Music Education Looks and Plans Ahead): "The next few years should prove the most exciting ones in the history of music education. World friendship through music may come as a legitimate result of our devotion to the cause.

"We must learn to think of music education as more closely integrated with all other fields in the curriculum. . . . It is not enough to condemn the trend of the times in over-emphasizing inferior types of music. We must discover what popular music has to offer, and plan in such a way that our programs retain the thing that intrigues the student in popular music as seasoning, to be added to the substantial diet we offer in more worthy music."

**Maj. Gen. Joseph W. Byron** (director of special services division, U. S. War Department): "Army music taste improved greatly during the war. In 1943, two men in five expressed a desire for more classical music. . . . Cultural collaboration in music, athletics, in common recreation and entertainment, in mutual respect for literary achievement, is a powerful force in harmony of relation between people who do not speak the same language."

**Gilbert R. Chase** (National Broadcasting Co.): "A music education congress will be held soon in this country for representatives of all music-loving nations. The initiative has been taken by the National Federation of Music Clubs. The congress will plan an exchange of music via radio, transcriptions and publications. It will seek to iron out the legal complications involved in copyrights, contracts and license privileges."

**Irvin Cooper** (supervisor of music in Montreal Protestant Central School): "The nations of the world should cooperate in the presentation of music festivals which would be free from the competition which usually characterizes sports. Plans have been made in Canada for the group singing of children over radio hookups in several countries at one time."

**Belmont Farley** (Washington, D. C., director of public relations for the National Education Association): "The future of those who enter teaching as a career depends largely upon whether they can expect economic security. Only through united action may we obtain that recognition upon which economic security is based."



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# Music Schools and Teachers

## Applications Heavy For Berkshire Centre

Students from every state in the Union and from foreign countries have applied for enrollment in the Berkshire Music Centre directed by Serge Koussevitzky. The Centre is to be resumed at Tanglewood, Lenox, Mass., on July 1, and will continue through the Berkshire festival.

Four of the five departments conducting, composing, orchestral playing and opera are for advanced students. The fifth department, which includes choral singing, chamber music and orchestral playing, offers an opportunity for amateurs and those less advanced in musical training to benefit by singing or playing under the most expert guidance, and to partake in the festival and opera, as well as school performances. The chorus for Beethoven's Ninth Symphony, which is to conclude the festival, will be prepared by Robert Shaw. Mr. Shaw will also train a smaller choral group for weekly school concerts. The choral part in Benjamin Britten's Peter Grimes, will be prepared by Hugh Ross. Mr. Ross will also have a smaller group to study and perform madrigals.

The orchestra in this department will be under Richard Burgin. Harmonic analysis, solfège, and country dancing will be available to this department, as well as forums, lectures, all festivals and other concerts at Tanglewood. Applications are still being received for all departments of the Center, including the class in conducting under Mr. Koussevitzky, the advanced orchestra also under Mr. Koussevitzky, Stanley Chapple and Leonard Bernstein; the Opera department, Herbert Graf, Boris Goldovsky, Richard Rychtarik; chamber music, Gregor Piatigorsky. Bohuslav Martinu will divide with Aaron Copland the class in composition. The faculty will otherwise consist of thirty members of the Boston Symphony, including all the principals.

## Freed Compositions Widely Performed

The past month has witnessed performances of Isadore Freed's choral and chamber music works. At the concert of the Brooklyn Chamber Music Society at the Brooklyn Academy of Music, Alix Young Maruchess, violinist, played his Rhapsody for viola and piano with the composer at the keyboard. In Hartford the Greenwich String Quartet played Freed's Triptych for violin, viola, cello, and piano. In New York the composer led the United Temple Chorus and the Emanu-El Choir in four choral works at the recent Three Choir Festival. He also directed the United Temple chorus in his Postscripts for women's chorus.

Mr. Freed has also been active as a lecture-recitalist appearing as an exponent of contemporary music in Philadelphia for the Guild for Contemporary Music in Hartford for the Hartt Foundation in Atlantic City and in Lawrence, Long Island. He recently conducted a performance of Gluck's Orpheus with the Festival Chorus of Hartford.

## Deertrees Theatre Plans Summer Festival Season

The Deertrees Theatre of Opera and Drama at Harrison, Me., Enrica Clay Dillon, director, will reopen for its 1946 summer festival season of opera and drama. Henry K. Dunn is joining the staff as promotion and business manager, and Gordon Roberts, after four years in the service,

will head the dramatic department. Miss Dillon is director of the opera department. Courses for opera and light opera study include private and class lessons in repertory under the opera conductor and stage director, courses in the technique of acting, ensemble rehearsals with both directors, sight reading and ear training and special purpose courses in stage craft, settings, lighting and management, practical rehearsals, speech in relation to life, drama and music, stage direction, study and analysis of scripts.

## Pupils Presented By Wellington Smith

Wellington Smith presented in recital in his studio Dorothy C. MacNeil, soprano, assisted at the piano by Edna W. Smith, on March 31, and on March 17 Rand Smith, assisted by James Quillian, pianist. Mr. Smith also presented Madelyn Vose, soprano, at the Allerton House on March 22. Don Casanova, South American tenor and a pupil of Mr. Smith, is at the Havana-Madrid. Richard Rober, bass, is singing the part of Judd in Oklahoma; Katherine Raht, contralto, is in the radio show, the Aldrich Family; Carroll Harrington is in the New York production of Show Boat, and Isabella Wilson, contralto of the production, Up in Central Park, has been engaged to sing leading roles with the Paper Mill Playhouse Company.

## Mount Saint Vincent College Glee Club Led by Yon

The Glee Club of the College of Mount Saint Vincent gave a concert in South Hall of the Administration building on the evening of March 31, led by S. Constantino Yon. Soloists were Patricia Toohey, who sang Mr. Yon's Salve Regina and Mon coeur s'ouvre à ta voix from Saint-Saëns' Samson and Delilah, and Mary O'Hannon who offered an Ardit, Valse and Lee's The Dream Seller. Piano soloists were Helen Williamson and Jean Callahan. Other works performed on the program of unusual interest were Palestrina's Arbor Decora, the 16th century air, The Staines; Morris Yon's College Song, La Chanson de Baisers by Bemberg, sung by a sextet, and other works by Bendel, Hernried and Hayn.

## Martha Atwood Baker Pupils Heard in Recital

Pupils of Martha Atwood Baker, teacher of voice, were presented in recital in Steinway Hall on the evening of April 11. Participating were Ruth Lavason, Gloria Carpeneto, Dolores Pinnock, Evelyn Adler, Harold Lazon, and Frances Bagenski in works ranging from the classic to contemporary composers. A group of folk and modern compositions was sung by the ensemble.

## Philippa Schuyler Wins Detroit Music Award

DETROIT.—Philippa Duke Schuyler, 14 year old New York pianist and composer, won first and second prizes from the Detroit Youth Festival for composition recently. First prize of \$100 was won by an orchestral composition, Manhattan Nocturne, which Philippa wrote and orchestrated when she was 12. The Detroit Symphony presented it on March 13, when Philippa was present. Second prize of \$50 was won by Philippa for Rumpelstiltskin, an orchestral scherzo. The contest was open to all young musicians of 18 and under in the Americas. The money for the prizes came from the Grinnel Foundation.

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## ORCHESTRAS

(Continued from page 13)

vitality, a tempestuous sweep in Mr. Rubinstein's performance of this music which resurrects it shining and new from the dingy pile of shop-worn masterpieces.

On Sunday afternoon Mr. Rodzinski repeated the Prokofieff Fifth Symphony and Mr. Rubinstein again performed the Tchaikovsky B Flat Minor Piano Concerto. The orchestra applauded Mr. Rodzinski at the close of the symphony, refusing to share the tremendous ovation for several minutes; and Mr. Rubinstein also earned a storm of plaudits for his superb performance.

### Reyes Plays Mendelssohn

Angel Reyes, playing the Mendelssohn Violin Concerto in E Minor, was the soloist with Mr. Rodzinski and the Philharmonic-Symphony at the students' concert on March 23. Mr. Reyes' playing was again marked by great beauty of tone and brilliant technique. However, in the first movement his style was too deliberate, and at times, almost perfunctory. His playing of the second movement was infused with far greater warmth and feeling. Although the last section did not strike any great fire, it was excitingly played.

The remainder of the program consisted of Liadoff's shimmering Enchanted Lake and Prokofieff's Fifth Symphony which was repeated from the Thursday evening concert.

### Louise Meisner Plays Dohnanyi Variations

At the Sunday afternoon concert of the New York Philharmonic-Symphony on Feb. 17 the program of Feb. 14 was repeated except that the Szymanowski Violin Concerto was replaced by the Dohnanyi Variations on a Nursery Air, with Louise Meisner playing the piano part. Miss Meisner, who made her New York debut at Town Hall in 1945, thoroughly grasped the half-humorous, half-satirical mood of the composition, taking the piano role with considerable assurance, charm and fluency. The high promise of the pianist's first appearance here was entirely confirmed by her latest masterful performance.

### Schnabel Plays Concertos With Adler and Orchestra

New York Chamber Orchestra. F. Charles Adler, conductor. Artur Schnabel, pianist, assisting artist. Carnegie Hall, March 27, evening:

Concerto in D.....C. P. E. Bach  
Piano Concerto in C Minor (K. 491) Mozart  
(Mr. Schnabel)  
Brandenburg Concerto No. 5 in D J. S. Bach  
(Mr. Schnabel; John Corigliano,  
violin; John Wummer, flute)  
Piano Concerto No. 2 in B Flat Beethoven  
(Mr. Schnabel)

One of the happiest memories of the current season will be this evening of masterpieces, lovingly played and filled with that peculiar radiance of spirit which marks the artistry of Artur Schnabel at its best. He did not dominate the performances in a dictatorial sense, but he suffused them with serenity and intimate charm. Mr. Schnabel makes one forget mechanics and personal oddities of style and takes one straight to the heart of the matter. And Mr. Adler and the orchestra were at one with him throughout the concert. As soon as they had performed Carl Philipp Emanuel Bach's delectable concerto grosso, it was apparent that the orchestra and conductor also would distinguish themselves.

Perhaps the peak of this memorable



F. Charles Adler

Artur Schnabel

program was the Beethoven B Flat Concerto. Mr. Schnabel has never played it with more magical rhythm, humor and graciousness. His cadenzas were masterly, invoking the Beethoven of the late sonatas and quartets, yet remaining within the framework of the concerto. Nor does one remember a more satisfying performance of the Bach Fifth Brandenburg Concerto, apart from a too hasty tempo in the first movement. As far as phrasing and musical comprehension went, the pianist's performance of Mozart's C Minor Concerto was superb; but his playing betrayed a tenseness and edginess of tone which happily disappeared as the evening progressed. From the tremendous ovation at the close, it was obvious that Mr. Schnabel and Mr. Adler should return soon with more concertos.

### Rodzinski Offers Novelties; Francescatti Soloist

New York Philharmonic-Symphony, Artur Rodzinski conducting; Zino Francescatti, violinist, soloist, Carnegie Hall, March 28, evening:

Festival Overture.....Ibert  
(First time in America)  
Nocturne for Orchestra. Jerzy Fitelberg  
(First performance)  
Symphony in B Flat.....Chausson  
Concerto in D.....Brahms  
Mr. Francescatti

One could scarcely count himself either wiser or richer for having contemplated the two new works which Mr. Rodzinski so carefully prepared for this program. The Ibert Overture fairly faithfully depicts some kind of festival (probably religious, since there is a chorale theme and some rather sober sounding polyphony) ending with music appropriate to flag-waving, bell-ringing and dancing in the streets. It is so obviously reminiscent of a lot of other music as to seem intentionally so. There is

(Continued on page 29)



### AT MENC CONVENTION

Corporal John Rahn of Grile Hospital, Cleveland, demonstrating to MENC delegates the visual method of teaching piano to rehabilitated war veterans. Privates Frank Butcher and Everett Wingenberg are shown with Cpl. Rahn at the piano. (Story on page 25)

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## RECITALS

(Continued from page 21)

vitality in it all, which was companioned by the rich resonance and the breadth of his tone.

Under his zestful treatment Tartini's Sonata in G Minor (the Devil's Trill Sonata) was imbued with a fresh new life and vigor that disarmed purists who might have been inclined to insist upon a more chastely classical style, while the now fading Goldmark Concerto in A Minor received a truly idealizing performance. Further evidence of the violinist's versatility of style and approach was found in his able presentation of an ingratiating Pastoral and a purely cerebral and unsatisfying Dance by Karol Rathaus, a set of Roumanian Folk Dances by Bela Bartók, a Hebrew Dance by Joseph Achron and a De Falla-Kreisler Spanish Dance. A brilliantly virtuosic performance of Paganini's I Palpiti brought the re-

cital to a close. Artur Balsam was the accompanist. C.

### Virginia MacWatters, Soprano

Virginia MacWatters, coloratura soprano, gave a program of songs and arias at the Town Hall the afternoon of April 14. Among her offerings was Zerbinetta's florid aria from Strauss' Ariadne auf Naxos. She negotiated its difficulties with surprising ease and exhibited certain prizeable qualities in a variety of songs in different language. Y.



Virginia MacWatters Bronislaw Gimpel

### Edna Bockstein, Pianist

Edna Bockstein, pianist, showed improvement at her Town Hall recital, April 10, over her work on earlier appearances. This was particularly evident in two Preludes and Fugues from the Well-Tempered Clavier, Schumann's C Major Fantasy and a Chopin etude, though Beethoven's Sonata, Op. 31, No. 1 still rather eludes her. Y.

Program of religious, military and folk music. Organ-like tones, vigor, esprit and skillful blending of voices. . . . **Josefa Rosenka**, pianist (debut). April 1. Program of Brahms, Beethoven, Chopin, Debussy, Paganini-Liszt and moderns. Well-schooled technique, power, accuracy and a tone of pronounced beauty.

(In Town Hall)

**Oscar Delvigne**, pianist (debut), March 18. Program of Bach, Beethoven, 18th century music, Liszt and Chopin. Sensitive musician, fluent tone, but playing sometimes marred by heaviness of touch and dynamic misjudgments. . . . **Nicolas Kopekine**, pianist, March 19. Effusive applause by audience for performance of Mozart, Liszt, Prokofiev, Chabrier, Chopin and Glazunoff works. Notable technique and flair for the grand manner. Massiveness brought to Mozart misapplied. . . . **Harry Shub**, violinist, March 19. First performance of Sonata in G by 18th century Giovanni Battista Somis. Also compositions by Franck, Wieniawski, Beethoven, Bloch and Wieniawski-Heifetz. Imaginative and exacting playing. Louis Shub at the piano. . . . **Mary Frances Duane**, soprano (debut), March 24. Songs by Bach, Mozart, Debussy, Fourdrain, Strauss, Shaw, Bone and Fenton and Bibb. Careful musicianship and intelligent approach which will probably develop into real interpretative singing. Accompaniments by Frank Chatterton. . . . **Marais and Miranda**, March 30. Novelty songs from South Africa. Performers' voices ideally suited for this type of music. Audience enthusiastic. . . . **Wooster Girls' Chorus**, March 31. Eve Roine Richmond, conductor. Assisting artists, Genevieve Rowe, soprano; Martha Milburn, mezzo-soprano; Howard Shaw, baritone. Performance marked by earnestness and pleasant tone. . . . **Harold Kohon**, violinist, April 1, music by Ysaye, Arnell, Brahms, Lalo, Albeniz-Leven, Mussorgsky-Kohon and Paganini-Auer. Frederick Waldman, accompanist. Warm tone, agile technique and imagination.

(In Times Hall)

**Robert Whitney**, pianist, March 7. Compositions by Haydn, Liszt, Rachmaninoff, Dohnanyi and Ravel. Performer at best in Haydn work. Interpretation of Liszt's Sonata in B Minor inadequate. Fluent technique. Audience appreciative. . . . **Herman Miller**, baritone, March 17. Program of Mozart, Brahms, Grieg and Verdi. Voice of good quality with an interpretative sense above the average. Stuart Ross at the piano. . . . **Josephine Tooker**, soprano, March 21. Program of Gluck, Scarlatti, Handel, Paray, Fauré, Debussy, Dupont and Irish folk songs. Considerable vocal agility and a sound sense of style. Milne-Charnley, accompanist. . . . **Lida Brodneva**, soprano, March 24. Songs by Smetana, Russian composers, Grieg and groups in French and English. Musical charm and a true gift of communication, although her bright tones suffer from acidulated quality. B. Slavicek, accompanist. . . . **Jenny Grey**,

### Lydia Edwards, Mezzo Soprano

Lydia Edwards, mezzo soprano, assisted by Maurice Wilk, violinist, appeared in recital at the Times Hall April 11. Miss Edwards, somewhat the worse for nerves, offered songs and arias by Mozart, Meyerbeer, Brahms, Brockway, Fenton and others. Mr. Wilk revealed a good tone and an adequate technique in Chausson's Poème and a Vivaldi sonata. B.

### Nine Tarasova, Soprano

Nine Tarasova, well known Russian folksong interpreter, appeared in a recital at Carnegie Hall April 12, assisted by the Radishev Folk Dance Group. In addition to Russian numbers Mme. Tarasova's program included French, Italian and English numbers. The program was dedicated to the memory of Franklin D. Roosevelt. O.

### Sara Sokolsky Freid, Pianist

Sara Sokolsky-Freid, pianist, appeared in a recital at the Town Hall the afternoon of April 13. She played numbers by Gluck, Mozart, Beethoven, Chopin, Ravel and Debussy. She was acclaimed by a small but friendly audience. O.

### 'Miniature' Version of Otello Performed

A cast of white and Negro artists gave a performance of Verdi's Otello in 'miniature' on April 11 in the Riverside Plaza Hotel auditorium. Paul A. Smith, Negro tenor, sang the title role; Lenore Parker, soprano, that of Desdemona; Anton Marco, baritone, Iago; Nathaniel Sprinzena, tenor, Cassio; and Louise W. Quinto, mezzo-soprano, the part of Emilia. Eric Zardo, musical director and conductor, and Theodore Gargiulo, assistant, provided the two-piano accompaniment. Louis Raybaud was the stage director. The production represented the first in a series of programs designed to provide grand opera without the expense of settings, full company, orchestra and chorus. W.

Because of space limitations the following notices did not appear in the previous issue.

(In Carnegie Hall)

**Andres Segovia**, March 17, second recital. Novel program transcriptions for guitar, many dedicated to performer. Again enthusiastic response for amazingly copious sounds obtained from instrument. . . . **Jaroff Don Cossack Chorus**, March 24.

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soprano, March 25. Program of Mozart, Beethoven, Marcello, Fauré, Hahn, Tchaikovsky, Rachmaninoff, Gretchaninoff and other Russian composers. Light voice of pleasing quality more adapted to drawing room than concert hall. Personal charm. Accompaniment by Ivan Basiewski. . . . **Dora Sivan**, soprano, March 26. Composers represented, Brahms, Wolf, Mahler and Schumann. Greeted by great enthusiasm. An artist of uncommon taste who understands how to obtain deeply expressive effects. Ludwig Bergmann, accompanist. . . . **Catherine Latta**, soprano, March 27. Program of Bach, Mozart, Schubert, Debussy and American composers. Performance exhibited qualities of taste and musicianship. An intelligent artist. . . . **Kathleen Hinni**, dancer, March 29. With group of assisting dancers and Camilla de Leon, pianist. Capable presentation of dances to music by classical and modern composers.

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## ORCHESTRAS

(Continued from page 27)

Ravel in it; Smetana, Debussy and whatnot besides. The Fitelberg Nocturne is nothing more than a theme, a singularly shapeless and unresponsive theme, with four variations. Nothing happens in these variations to show the composer as anything more than a competent manipulator of notes on the staff and of orchestral instrumentation.

The Chausson Symphony, particularly in Mr. Rodzinski's impassioned reading, represents about as near the reverse as one could hope to find. It speaks very clearly and caressingly to the auditor; it charms the senses and touches the emotions. It is another Franck symphony, only a little more Wagnerian, a little more Russian, and considerably more modern.

By now there is nothing more to be said about the Brahms concerto, nor the way it is played by our master violinists of whom Mr. Francescatti certainly is one. We have only to report a virtuoso performance. There were vast technical dexterity, in the cadenza and elsewhere; imperturbable tonal serenity in the Adagio and everywhere else that the violin has an opportunity to sing; complete collaboration between soloist and accompaniment. These qualities automatically add up to something like a perfect performance. E.

### Foss and Hendl Conduct New York City Symphony

New York City Symphony. Lukas Foss and Walter Hendl, guest conductors. Sylvia Zarembo, pianist, assisting artist. New York City Center, March 18, evening:

Leonore Overture No. 3.....Beethoven  
Symphony in G.....Foss  
Overture to Colas Breugnot.....Kabalevsky  
Piano Concerto in E Flat.....Liszt  
(Miss Zarembo)  
Suite from Der Rosenkavalier.....Strauss

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Zino Francescatti



Lukas Foss



Walter Hendl



Camilla Wicks



Hilde Somer

Mr. Foss' symphony in G, his first, is by far the most impressive work which this young composer has produced thus far. Strongly influenced by Hindemith in his conceptions of form and style, Mr. Foss has a musical personality of his own, and his symphony bristled with striking ideas interestingly worked out. Except for its excessive length and occasional repetitiousness, the work seemed unusually mature for a first venture in this form. The concertante episodes of the first movement, the rhythmic drive of the scherzo and the spacious, clearly blocked, design of the finale were all symptoms of a real mastery of structural principles.

Mr. Foss conducted his own work far more excitingly than Beethoven's overture, which was only natural; but he is clearly a highly gifted orchestra leader as well as composer. Other new music called the reviewer elsewhere before Mr. Hendl and Miss Zarembo appeared in their half of the program, but he was reliably informed that they, also, acquitted themselves brilliantly. S.

### Barrymore Novelty Given By Philharmonic-Symphony

New York Philharmonic-Symphony, Artur Rodzinski, conductor. Soloist, Hilde Somer, pianist. Carnegie Hall, March 30, evening:

Partita.....Lionel Barrymore  
(First New York Performance)  
Symphony in B Flat.....Chausson  
Concerto for Piano and Orchestra  
in D Flat.....Prokofieff  
(Hilde Somer)  
First New York Performance)  
Polovtsian Dances from Prince Igor  
Borodin

Considerable interest centered in the work of Mr. Barrymore who, having been an actor most of his life, has more recently been challenging a verdict as a composer. The Partita is good music and interesting. It is in three parts, Introduction and Fugue; Andante and Allegretto. The initial theme is a hacking one not unlike the beginning of the cantabile movement in the Merry Wives Overture. The fugal subject is original if not especially striking, and in the finale, the two movements are combined cleverly.

Mr. Prokofieff's Concerto has waited 35 years for a hearing in New York. Miss Somer was fully equal to the speed and volume required, but one would rather have heard her in some other work, as she seems to be an expert at the keyboard. H.

At the Sunday afternoon performance on March 31, the orchestra repeated Mr. Barrymore's Partita, and Zino Francescatti again played the Brahms Concerto. Beethoven's Overture to Leonore No. 3 was added to the list. L.

### Camilla Wicks Is Soloist With Philharmonic-Symphony

New York Philharmonic-Symphony. Artur Rodzinski, conductor. Camilla Wicks, violinist, assisting artist. Carnegie Hall, April 7, afternoon:

Overture to Der Freischütz.....Weber  
Symphony in B Flat.....Chausson  
Spirituals for string choir and orchestra  
Polovtsian Dances from Prince Igor.....Borodin  
Violin Concerto.....Sibelius  
(Miss Wicks)

Very rarely does one hear a young artist who penetrates so deeply into the spirit of the music, who gets so far beyond the exuberance and surface vitality of youth, as Camilla Wicks, who played the Sibelius Concerto at this concert. Naturally, since Miss Wicks is only 17, there were aspects of the work, especially in the ferocious closing measures of the first and last movements, which were not completely realized. But her conception of the work as a whole was both searching and musically satisfying. The phrasing, the rhythmic scansion, the tonal coloring were amazingly mature, and they revealed a distinction of taste and musical personality of the highest quality. Miss Wicks is a born artist as well as a born violinist. Her simplicity of manner was the outward mark of her complete devotion to the music, and the audience joined the orchestra in

giving her a wholly deserved ovation. Mr. Rodzinski conducted the faded, though eloquently sincere, Chausson symphony with communicative affection, and the audience obviously enjoyed the clever superficiality of the Gould Spirituals. S.

### Rodzinski Concludes Philharmonic Season

New York Philharmonic-Symphony. Arthur Rodzinski, conductor. Assisting artists: Dorothy Kirsten, soprano; Nan Merriman, contralto; Todd Duncan, baritone; Donald Dame, tenor. The Westminster Choir, John Finley Williamson, director. Carnegie Hall, April 11, evening:

Overture Leonore No. 3.....Beethoven  
In Memory of Franklin Delano Roosevelt.....Bernard Rogers  
Symphony No. 9.....Beethoven  
(Continued on page 32)

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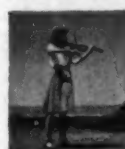
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### Hageman at His Best In a Galaxy Novelty

UNFLAGGING productivity seems in no way to stifle the spontaneity of Richard Hageman's creative vision. Once again the Galaxy Music Corporation has brought out a new song in this composer's most expansive vein and again one has the experience of being taken on a musical adventure that opens up fresh vistas of beauty both vocally and pianistically. Appropriately enough, Beauty is the name of the song, and the text is the poem of that title by John Masefield. For all its far-flung voice part and accompaniment figurations it is essentially a poetic song rather than a brilliant one, almost a reverie climaxed at the end by an outburst of lover's adoration. It is published in one key, for high voice. (50¢).

Another new Galaxy song of a distinctive quality is Sleep, Darling, Sleep, by Kenneth Martin, a setting of verses by Adele M. Freund. This is a charming little lullaby, whose motif escapes becoming too familiar through the many unexpected twists and turns by which the melodic line is resourcefully varied. One detail of particular effectiveness is the introducing of that motif a half-step higher on its last recurrence. The range is from E flat to G, with a rather prevailingly high tessitura. (50¢).

## Reviews in Brief

Romance, song adaptation by Stuart Ross, words by Edouard Grobe, Ditson. The music of Rubinstein's Romance in E flat for piano is here wedded to a happily conceived poem by an American soldier. (50¢).

Salute to Spring, by Sara Newell, poem by John Milton, Delkas. An exuberant song with a sweeping vocal line for high voice. (50¢).

Release, by Gustav Klemm, words by Nena Gray, Ditson. An effective short song for high voice, with full-bodied accompaniment. Two pages. (50¢).

Native Music, by Christopher Thomas, words by Struthers Burt, Keane. Verses of a timely philosophy set to music that is both melodically and rhythmically catchy, with Hill-billy flavor. Two keys. (50¢).

Last Night I Walked in the Garden, words and music by Alliene Brandon Webb, Presser. A graceful little song of nostalgic sentiment. Medium voice. (50¢).

City Streets, words and music by James Athay, C. Fischer. An attractively melodic love song, written along traditional lines. Medium voice. (50¢).

A Son at Sea, by Blanche Douglas Byles, words by Margery Ruebush Shank, Presser. A melodically effective prayer. (50¢).

Overtures, by Ariel Hall, words by William Alexander Percy, Delkas. An imaginative setting of a significant stanza. (35¢).



Richard Hageman

Clara Edwards

Bring Back the Days, words and music by Clara Edwards, Ditson. A characteristically melodic and sentimental Clara Edwards song of popular effectiveness. (50¢).

Peace, by Evaline Hartley, words by Kate McVey Park, Ditson: Presser. A little two-page song of inherent beauty, simply written but significantly projecting the spirit of the text. Medium range (40¢).

The Shepherd on the Rock (Der Hirt auf dem Felsen), by Franz Schubert, edited by Carl Deis, G. Schirmer. An excellent new edition of the extended and difficult Schubert song, which should be heard more frequently, in B flat for high voice. Both the original obbligato for clarinet and as arranged for violin (bowed by William Kroll) or flute are given, as well as the original German text by Wilhelm Müller and the English version by Grace Hall as revised by Erminie Huntress (\$1.25).

Love's Riddle, by Elinor Remick Warren, words by Gene Lockhart, Ditson: Presser. A charming little song appropriately simple setting of a whimsical little verse. For medium voice. (50¢).

## Choral

### A Stirring Moravian Credo By Gaul Issued by Galaxy

ONE of the last works of Harvey Gaul is the Easter Credo arranged by him from the Moravian liturgy just published by the Galaxy Music Corporation. In the course of his prolific compositional activities he had developed exceptional skill and an individual style in arranging folk music unfamiliar to the general public, evincing a special interest in Amish, Moravian and Pennsylvania-German folk melodies. A series of these as freely treated by him for chorus has been published by Galaxy under the general title, Songs of the Plain People, and this Credo belongs in that group. In this, with its forcefully declaimed The Lord Is Risen as the opening phrase, the frequently reiterated "I believe" or "This I verily do believe" or "This I assuredly do believe" seems to add a special flavor of colloquialism. It is an Easter anthem of unusual character and of intrinsically powerful effectiveness and the arrangement made by Mr. Gaul

measures up in every respect to the highest standard he had established for himself in this field. It is designed for four-part mixed chorus, junior choir and tenor solo. C.

### Venezuela Calls Attention To Its Fine Church Music

VENEZUELA, through its ministry of national education, and more specifically the department of national culture, has issued in a special edition for the enlightenment of outsiders as well as its own people a series of sacred choral works written by some of its most prominent church composers of the end of the 18th century and the beginning of the 19th. This has been done in collaboration with the Montevideo-Uruguay Inter-American Institute of Musicology.

The eight works issued would seem from the mere fact of their having been chosen for publication to be a representative part of the original Venezuelan church music. They suggest that the music of the Spanish church composers served as a model rather than that of the Italians, but, even so, there is a strong general personality stamped on all of them. Inevitably there is a marked similarity in style among them, and the fact that, with but one exception, they are all scored for the same combination of instruments with the voices would seem to indicate that this group of instruments was the standard orchestral group of the time and place for such music. These instruments were two oboes, two trumpets and strings.

The one exception concerns only the substitution of a clarinet for the second oboe in one of two works by Cayetano Carreño. In Monte Oliveti. This distinguished composer (1774-1836) was the musical director of the cathedral in Caracas and an ancestor of the renowned pianist Teresa Carreño. Both the work mentioned, for four-part choir, and his Tristis Est, for soprano, alto and tenor, are works of a lofty beauty. Their six companions in the series are, a Salve by Juan Manuel Olivares, Christus factus est by Caro de Boesi, a Pésame a la Virgen by Juan José Landaeza and three works by José Angel Lamas, a Salve Regina, Popule meus and Three Lessons for the Office of the Dead, all works of fine dignity of style. C.

## For Piano

### New Beginners' Collection Contains Rare Material

PREPARING for the Music of Bach and Mozart, a new collection of twenty-three short and easy piano pieces for first-and-second year pupils, compiled by Julius G. Herford and published by the Hargail Music Press, attracts special attention by virtue of the unfamiliar and musically valuable material it contains.

The compiler draws heavily upon the Handbook for Progressive Piano-Players (1792) by Daniel Gottlob Türk, or Türck, (1750-1813) a Holland organist and piano teacher who was considered one of the most distinguished teachers of his time and whose piano pieces were taught to the boy Robert Schumann. Pieces of his are used to illustrate embellishments and rhythmic problems and to develop various aspects of technique.

There are charming little pieces taken from the boy Mozart's Notebook of 1764, supposed to contain the only original compositions of the composer's childhood years that have come down to us without the father's corrections. There are arrangements by the editor of various folk-dance tunes and finally there is a Little Fugue of

two voices written by Stanislaw Mattei (1750-1825), a teacher of Donizetti and Rossini, in the presence of his pupil Luigi Rossi. The very first piece used is a two-line Canon in two voices, the editor maintaining that one cannot begin too early to play polyphonic music. Even if many teachers may think that the embellishments are introduced at too early a stage most of the material will be found to be of eminently practical value. (75¢).

## Reviews in Brief

Bold Adventurer, by Stephen Clay, Flammer. A first-grade piece with words, confined to a range of six notes, from B to G, in the middle of the keyboard, and introducing the minor triad in broken form. Two pages. (30¢).

An Indian War Scout, by Irene Rodgers, Summy. A good chordal piece with an Indian flavor, the left hand confining itself almost exclusively to an open fifth suggesting the tom-tom. (30¢).

Diversions in Five-Finger Position, by Irving Mopper, Mercury. A set of five one-page pieces in the limited compass designated, ranging from second to advanced third grade. Something important is a study in repeated staccato notes alternating with short legato phrases; Song of the Rocking Chair offers practice in legato playing and singing tone, in gently swaying rhythm; a March of the Wooden Dolls has a persistent staccato figure in the left hand throughout; Fairy Tale, in B major, is a study in double notes in the right hand, and Traffic Jam, in F sharp major, has staccato in the left hand throughout and in the right hand for the most part. (50¢).

Quiz Game, by Gustav Klemm, J. Fischer. A well-planned first grade piece with a three-note question in the right hand and an answer in the left in alternating measures. (30¢).

The Merry-makers, by Genevieve Lake, Summy. A graceful little piece in waltz rhythm with the melody in the left hand in the short middle section. Three pages, early third grade. (40¢).

Fragmentary Prelude, by Ralph E. Marryott, Ditson: Presser. A useful two-page study in chord playing, and with a little cadenza with a run of alternating octaves. (35¢).

By the Sea, by Berenice Benson Bentley, Summy. An excellent little third-grade piece, with broken-chord and slow-trill left-hand part and good legato practice in the right-hand part. Upper third grade. Three pages. (40¢).

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WANDA Landowska's performance of Bach's Goldberg Variations has long been recognized by artists and music lovers on both sides of the Atlantic as one of the supreme musical experiences of our time and it was high time that she recorded them again. The new issue (Victor album, DM 1022, 6 discs) brings together two geniuses, the creative and the interpretative, both at their maturest stage. Some years ago, the harpsichordist made a recording in France, which was issued in a limited edition to subscribers only. But her present recording finds her even greater as a musician. Technically, also, the new version is more brilliant and characteristic of the instrument, though it lacks the sonorous balance of the earlier set. Victor's engineers have captured the tone of the harpsichord in all its richness and piquancy. By adjusting one's phonograph to the proper volume, one can actually create the illusion of having the instrument in the room as one plays the recording.

The phrasing and ornamentation of the Aria are a marvel of sustained detail. And as she proceeds from variation to variation, the artist reveals an inexhaustible wealth of imagination in her registration and conception of the various sections.

Space limitation forbids a detailed technical analysis of her performance, and it must suffice to call attention to such matters as the flawless differentiation of canonic voices, as in the third variation; the amazing rapidity and pinpoint accuracy in the execution of ornaments, as in the fifth variation; and above all Mme. Landowska's uncanny ability to sustain a melodic line indefinitely while punctuating it with marvelous richness of nuance, as in the twenty-fifth variation. S.

SOMEHOW Fritz Reiner's performance of Beethoven's Second Symphony with the Pittsburgh Symphony (Columbia Masterworks Set, MM 597, 4 discs) does not quite strike twelve. It is clear, well defined in melodic contours, technically proficient. The tempos are correct, on the whole, though the speed at which Mr. Reiner takes the first allegro con brio makes it surprising that some of the string passages come out as cleanly as they do. The warm, amiable larghetto never quite sounds its true emotional note, however. And it is just this element which one misses and which explains the slight sense of dryness that pervades an otherwise buoyant reading. The tone of the strings is not precisely silken or the intonation of the woodwind consistently above suspicion. Now and then, too, there are hall echoes. P.

WE need hardly be reminded these days that Toscanini's performance of Beethoven's Third Leonore Overture is one of the supreme musical experiences of our time. Why, then, does the latest issue of this incomparable reading (Victor Showpiece, Sp. 2, 2 discs) leave a vague feeling of disappointment? Not because any essential Toscaninian element is missing, but rather, one imagines because the recording is not as a whole the best. There are moments when the tone sounds thick and somewhat fuzzy. The music has more impact than clarity which even in his most overpowering moments, Toscanini knows how to preserve. Obviously the demerits of this recording are more mechanical than artistic. The performance of the early Prometheus Overture on the reverse face

## FOR THE RECORD

of the first disc is a cleaner recording job and one is pleased to have Toscanini's rendering of this pleasant, mercurial curtain-raiser. P.

OUR leading critic - composer, Virgil Thomson, is now immortalized in wax with his Five Portraits recorded for Columbia (Set X-255, two 12-inch discs) by the Philadelphia Orchestra, the composer conducting. Mr. Thomson, like a number of composers before him, has been busy himself for some years with "musical portraits" of people, some of them friends. He now has over 100 of these likenesses for which the subjects "sat" as they would for a painter. The suite is a selection of five of these: Bugles and Birds (Pablo Picasso); Percussion Piece (Mrs. Chester Whitin Lasell); Cantabile for Strings (Nicolas de Chatelain); Tango Lullaby (Mme. Jean-Pierre Cazelles); Fugue (Alexander Smallens). So far as one can tell, without knowing the subjects, Mr. Thomson intended no satire nor caricature, but simply musical pictures and, no doubt, musical pieces. As the latter, they are mildly interesting. However effective the others may be as limnings of their sitters, the Cantabile for Strings, much of which is unison melody, emerges the best musically. R.

DEBUSSY'S Sacred and Profane Dances and Ravel's Introduction and Allegro make amiable companions in a new release. Victor album DM 1021, three 12-inch discs). Marcel Grandjany plays the harp parts in both works with the Victor String Orchestra, conducted by Sylvan Levin. The juxtaposition of these two works calls forth a rather curious observation. We think of Debussy as the bigger, the more restlessly passionate of the two men, and Ravel as the fastidious miniaturist. In these works, however, the roles are reversed. The dances of Debussy are lean and almost severely classic in contour compared to the sanguine and muscular voluptuousness of the Ravel chamber piece. The program annotator for the album, by the way, says that Ravel never used the whole-tone scale espoused by Debussy. Most of Ravel's music, including the work under discussion, contains passages utilizing the whole-tone scale, complete or in part. It is true that he did not employ it so prominently or consistently as did his elder.

Mr. Levin, Mr. Grandjany and the other soloists extract the flavor of the music in the best Gallic taste. R.

APPROPRIATELY enough, the orchestra which introduced Rachmaninoff's Isle of the Dead to American audiences—the Boston Symphony, in 1909—has made a new and supremely beautiful recording of the work (Victor album DM 1024, three 12-inch discs).

A product of the composer's 24th year, The Isle of the Dead stands, nevertheless, as one of his life-time triumphs. Inspired by the painting of Arnold Böcklin which depicts Charon approaching the dark, cypress-clad island on a barge bearing a coffin, the music is basically atmospheric and evocative of the spirit of tranquility and resignation that dominates the

picture. Yet it is by no means all dress: there is much contemplation and philosophy in it. No tearfulness, as there might have been had Tchaikovsky treated the idea, but a sombre Russian fatalism which mourns death without rebelling against it.

The performance is a powerful one, in more than one sense. It is masterfully interpreted by Serge Koussevitzky and his men, and it is recorded in a very wide dynamic range. Sturdy needles should be used for playing the records so that the big sonorities may not be shattered. R.

BEETHOVEN'S two sonatas for piano and cello, Op. 102, are not among his most universally beloved works. The first, in C, has perhaps the fewer friends. It is a rather abstruse and hard-shelled creation, scornful of showy and facile effects, forbidding and emotionally somewhat juiceless. The second, in D, is less inflexible and more readily intelligible. It has, moreover, an adagio movement that ranks with Beethoven's loftiest outgivings.

Works of this enigmatic, transitional character rarely obtain the close study which intimate familiarity encourages. For this reason one must be grateful to Columbia for bringing

out in a fine grained and sensitive performance by Gregor Piatigorsky and his pianist, Ralph Berkowitz, a masterpiece of such profundity (Columbia Masterworks, Set MX-258, 2 discs). If anything can do missionary work for this sonata it is a recording like the present one. P.

THE songs of Gretchaninoff if assuredly not among the greatest are unquestionably among the most popular of Russian lyrics with recital audiences. Few artists bring to them the sympathy, penetration and depth of feeling Maria Kurenko knows how to impart to them and when the composer himself accompanies her the performances may be regarded in all respects as authoritative. It was a happy thought of Victor to issue a repressing of the present set which includes such favorites as Over the Steppe, The Wounded Birch, Lullaby and Dewdrops to say nothing of less known songs, among them several delectable ones for children (Victor Album, M 862-1, 3 discs). P.

Morton Gould and his orchestra have assembled and recorded eight Latin American numbers in a set entitled South of the Border (Columbia Masterworks Set, 4 discs). The pieces are Brazil, Mexican Medley, La Cumparsita, El Rancho Grande, Tropical (composed by Gould), Jarabe Tapito, El Relicario and Adios Muchachos. The popular rhythms are ably executed.

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## ORCHESTRAS

(Continued from page 29)

In the presence of many UNO delegates and other dignitaries, Artur Rodzinski and the Philharmonic-Symphony offered Beethoven's Ninth Symphony as a fitting tribute to the late President Roosevelt and to the struggle for peace and justice in which humanity is still engaged. Mr. Rogers' personal tribute in memory of Roosevelt was a deeply sincere if not very memorable piece of music. But it was in the heroic and still revolutionary measures of Beethoven's masterpiece that the listeners found a voice for the thoughts that were in everyone's mind. Rarely has Mr. Rodzinski conducted Beethoven with such insight. And both the solo quartet and the chorus sang the terrifyingly difficult vocal passages not merely with splendid technical surety but with a sense of the soaring vision of the composer. On

Sunday, the program was repeated, an eminently suitable conclusion to the subscription series of the orchestra. Mr. Rodzinski and his fellow artists received a tremendous ovation. S.

### Millicent Frances Kleckner Presents Pupils in Recital

Millicent Frances Kleckner presented a group of her pupils in recital in the Nola Studios in Steinway Hall on April 6. Taking part were Betty Blanc, Joseph Burgoyne, Jean Carey, Olga Carlson, Cathleen Chambers, Paul Cekleniah, Veronica Cooney, Natalie Duesinger, Betty Frohling, Lucille Frohling, Marie Frohling, Claire Gromet, Leonard Hale, Michael Layden, Adam Miller, Stuart Murphy, Camille Pascuzzo, Florence Paul, Irene Psaris, Annette Quaglia, Alberta Schouten, Dorothy Snow, Barbara Soule, William Stelling, Mario Tucci, Marie Varas, Betty Van Buren, Ramona Zuccala, and Tecla Matranga.

## Philadelphia to See New Opera Company

Vernon Hammond and Herbert Morris Jr., to Head American Opera Ensemble

PHILADELPHIA.—A new opera organization under the title American Opera Company has been formed in Philadelphia with Vernon Hammond, prominent young American conductor, as artistic and musical director, and Herbert Morris, Jr., as general manager. Rose Landver will be stage director. The active personnel of the group will be qualified young American singers from 18 years upward. Auditions will be held in Philadelphia on May 13, 14 and 15. Singers applying are expected to be advanced in vocal training; to be familiar with the essentials of opera and operatic acting; to have recommendations from recognized teachers or conservatories, unless actual professional experience can be cited; to be available for rehearsals and productions in Philadelphia and nearby cities, in which the new company's activities will center during the first season.

In addition to singers from its own personnel, the American Opera Company will occasionally have as guest artists distinguished American singers from other opera ensembles. The company also intends to develop its own chorus, ballet and orchestra. Opera in English is set as an important policy and special attention will be given to English translations that are both textually worthy and singable. However, Mr. Hammond says that some operas will be presented in their original languages when artistic and musical ends are best served by this practice.

Smetana's *The Bartered Bride*, in English, has been chosen for the company's inaugural production at the Academy of Music in Philadelphia, and in other cities, early in the fall. Other operas contemplated for the initial repertoire include *Manon*, *Pagliacci* and an American work which will companion the *Leoncavallo* piece.

Mr. Hammond brings to his new post a wide knowledge of the operatic repertoire and experience as conductor of opera in Philadelphia and other centers, where he has led not only standard Italian, French and German works, but comparative novelties such as Nicolai's *Merry Wives of Windsor*; Haydn's *The Apothecary*, and others. He also has conducted the premieres of stage works by Paul Nordoff and other contemporaries. W. E. S.



Vernon Hammond

weeks tour to the Coast; also in Canada.

Miss Westcott sang for the Schubert Club of Stamford, Conn., on April 10. Jane Bradbury, soprano, made her debut as Lucia with the Salmaggi Opera in Brooklyn on April 27. Rosa Canario, soprano, was soloist with the Pittsburgh Symphony in Beethoven's Ninth Symphony on April 27 and 28.

### Schönberg to Lecture At Chicago University

CHICAGO.—Arnold Schönberg, composer and musical theorist, will be at the University of Chicago during May. He will deliver four public lectures and will also engage in conferences and discussions with students in the music department and in the introductory humanities course of the college.

### Harold Henry Concludes Subscription Recitals

Harold Henry, pianist and teacher, concluded a series of subscription recitals at his studio on March 26, when owing to an indisposition Mr. Henry was unable to play and Phyllis Kraeuter, cellist, substituted for him, offering a most satisfactory program. Mr. Henry will remain in New York teaching, until August.

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### La Forge Pupils Heard In Benefit Concert

Voice pupils of Frank La Forge were heard in a concert for the benefit of the Police Department Pension Fund of Darien, Conn., in the Darien Theatre, on March 24. Taking part were Harriet Versacci and Jane Bradbury, sopranos; Isabel Westcott, contralto, and Thomas Hayward and Pruth McFarlin, tenors. Assisting were Frank Versacci, flutist, and Evelyn White, pianist. Mr. LaForge accompanied all the singers excepting Mr. McFarlin, who was accompanied by Hazel McFarlin.

Gloria Pierce, soprano, accompanied by Anna Dodge, was soloist at a musicale at House of Calvary Hospital, on March 30. Mr. McFarlin sang at Watkins Glen, N. Y., on March 31. Walter Cassel, of the Metropolitan Opera, has returned from an eight-

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# Obituary

## Vincent Youmans

DENVER, COLO.—Vincent Youmans, writer of popular songs hits, musical comedies and scores for motion pictures, died in a sanitarium here of tuberculosis, on April 5. He was 47 years old. He had come here recently from a sanitarium in Colorado Springs where he had been a patient since being stricken with the disease about 12 years ago.

Mr. Youmans was born in New York, the son of the well known hat manufacturer. He began to show musical talent at the age of four. His education was received at Trinity School in Mamaroneck and Heathcote Hall, Rye, N. Y. He served in the Navy in World War I, and after the armistice, worked as a song plugger in New York at the same time composing many song hits among which were included Hallelujah! and Hit the

Deck. In 1923, a song Bambalina was a hit in the musical show, Wildflower. His first full score was No. No. Nan-nettee! which had a long New York run. It was also heard for 665 performances in London in 1925, and again for 115, in a revival in 1936. At one time, 17 companies were playing it in various parts of the world. He was twice married.

Funeral services were held at St. Thomas's Episcopal Church, New York.

## Maria Iturbi Hero

Maria Iturbi Hero, 28-year old daughter of José Iturbi, pianist and conductor, and the former wife of Stephan Hero, violinist, died in a Beverly Hills Calif. Emergency Hospital several hours after she fired a bullet into her temple at the home of her father on April 17.

Mr. Iturbi, according to police, had spent the evening playing the piano for members of his family and a few guests. About midnight, he left the house to escort his niece, Amparo Bellester, to her home. Returning, he had entered the living room and was about to begin practicing when he heard the revolver shot.

Mrs. Hero's two daughters remained at Mr. Iturbi's home with their nurse. The girls are Teresa, 9 years, and Maria Antonia, 8.

Miss Iturbi married Mr. Hero in Bedford Hills, N. Y., on Jan. 21, 1936. In 1939 she filed suit for separation. A year later a settlement was reached. Mr. Hero was given custody of the children three months of each year.

In January, 1941, the children came to Beverly Hills, and four months later Mrs. Hero obtained full custody of them. She sued for divorce on Nov. 17, 1942.

## Anne Lillibridge Goodhue

WASHINGTON, D. C.—Anne Lillibridge Goodhue, teacher of singing here since the turn of the century, died at her home on March 11, following a brief illness. Mrs. Goodhue came to Washington about 1900, as associate of the late Dr. Edward S. Kimball and on his death took over his large class which included many singers prominent in both light and grand opera. Previously to that she had maintained a studio in Carnegie Hall, New York. She also had a class in Baltimore for several years. Apart from teaching voice production, Mrs. Goodhue had trained numerous light opera companies. Her brother, Fred Lillibridge, was associated with Leopold Godowsky in compiling the Progressive Piano Series. A daughter, Helen, once prominent in vaudeville, one son and three grandchildren survive. A. T. M.

## Henry Handel Richardson

HASTINGS, ENGLAND—Henry Handel Richardson, whose musical novel Maurice Guest created something of a sensation in 1908, and who later wrote The Young Cosima, dealing with the early life of Cosima Wagner, her father, Franz Liszt and her mother, Comtesse Marie d'Agoult, died here on March 20. The name was a *nom de plume* of Henrietta Richardson, who was born in Melbourne in the early 'seventies and who went to London at the age of 18, later becoming the wife of a professor at London University.

## Feliks Nowowiejski

The death at the age of 63, in Poznan, Poland, of Feliks Nowowiejski, the composer of the Polish national hymn, Rota, has been recently reported. He was also a well known conductor and organist. Born in Wartembork in East Poland, he studied in Berlin and in Regensburg. From 1909 to 1914 he was conductor of the Music Society and of symphony concerts in Krakow, and from 1920 to

1927, director of the conservatory in Poznan. He appeared widely as a conductor and as soloist in both Europe and America. He composed one opera, three oratorios of which a setting of Quo Vadis is the best known, also orchestral works in the larger forms and organ works.

## W. H. Bell

W. H. Bell, composer and former principal of the Capetown, South Africa, College of Music, died in Capetown on April 13.

Born in St. Albans, England, where he sang in the Cathedral Choir, he studied music at the Royal Academy, where he was professor of harmony from 1903 until 1912, when he went to Capetown as director of the College of Music. His compositions include the Walt Whitman and Open Road symphonies and the symphonic prelude Agamemnon.

## Thomas A. De Stefano

ALBANY, N. Y.—Thomas A. De Stefano, for three years concert master of the Albany Symphony, died at his home here on April 4. Besides the Albany Symphony, he was heard over the radio station, WGY of the General Electric Company and was also a member of the faculty of the Schenectady Conservatory of Music. His wife survives him.

## Gounod's Daughter Dies

The death is reported at Chateau de Lassus, St. Genes, France, of the Baronne Jean de Lassus, daughter of Charles Gounod, composer of Faust and Roméo et Juliette, at the age of 83. Mme. de Lassus had passed the latter years of her life in strict retirement.

FREDERICK LORENZ SMITH, violinist in the Philharmonic-Symphony and its predecessor, the Philharmonic Orchestra, from 1904 until his retirement in 1933, died at his home in New York on April 9, at the age of 71. He was born in New York, Dec. 24, 1875.

HANS SONNER, founder of the Mozart Music Society of New Rochelle and choir director of St. Luke's Lutheran Church, died in the New Rochelle Hospital on April 15 at the age of 65.

ANITA BROOKFIELD, New Haven musician who had just completed her 15th season as harpist with the New Haven Symphony, was killed in Rensselaer, N. Y., on April 16 in an automobile accident. She was 32 years old.

JAMES S. STEPHENS, one of the founders of the Associated Glee Clubs of America and a vice president of that organization, died in Hartford, Conn., on April 16 at the age of 78.

ROZA ZAMUELS, violinist, who was assisting artist to Adelina Patti on her final American tour in 1906, died on March 15 at the age of 61.

BLANCHE MASON, for the past few years in charge of publicity for the Chicago Opera Company, died in that city on March 13 at the age of 53.

LEWIS H. CLEMENT, founder and conductor of the first Toledo, Ohio, Symphony, died in that city on March 28 at the age of 81. He had been associated with music in Toledo for 40 years.

MOTHER GEORGIA STEVENS of the Manhattanville College of the Sacred Heart, founder and director of the Pius X School of Liturgical Music, died on March 28 at the age of 76.

MAX BARR, former violist with the New York Philharmonic-Symphony, died at his home on March 29 at the age of 61. He was a member of the orchestra from 1916 until his retirement in 1937.

DAVID T. MOORE, baritone, formerly with the Bostonian and Castle Square Opera companies, died in Pittsburgh on April 13 at the age of 78. He

taught at the Pittsburgh Conservatory of Music and maintained a voice studio there.

GUSTAV BUSCHOW, retired piano manufacturer, died on April 18 at his home on Bruckner Boulevard, the Bronx, N. Y., at the age of 74.

## Death of French Music Figures Noted

From the noted French musical publication *La Revue Musicale*, lately resumed after a wartime lapse of six years, under the direction of Robert Bernard, the death of a number of personages long prominent in French musical life, is learned. Among these are Henry Prunières, founder of the *Revue Musicale*, musicologist and critic, who succumbed to a long illness in 1942; Princess Edmond de Polignac, noted musical patroness in whose salon new works by Stravinsky and other modernists were performed for the first time; André Pirro, author of works on Bach; Louis Laloy, pupil of d'Indy and founder of the *Mercure Musical*; Paul Landormy, Victor Basch, Camille Maclair, Ed. Ganche, distinguished critical writers; Henry Ghéon, author of a well known biography of Mozart; Alice Péreyra; and Pierre Lalo, son of the famous composer, Edouard Lalo, contributor to the *Journal des Débats* and long the musical critic of the *Paris Temps*.

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# Seek to Merge Two Brazilian Orchestras

**Sociedade de Operas e Bailados Founded — Led by Arnaldo Guinle**

**By LISA M. PEPPERCORN  
RIO DE JANEIRO**

THE biggest news this month was the foundation of the Sociedade de Operas e Bailados, a civil society, which is headed by Dr. Arnaldo Guinle, a famous Brazilian industrialist who, on previous occasions, had played a certain part in the musical life of Rio de Janeiro and also given a helping hand to individuals.

The primary purpose of the society is to fuse the two music organizations in Rio de Janeiro, the Society of the Brazilian Symphony with the orchestra of the Municipal Theatre. Since the foundation of the Brazilian Symphony five years ago, there has existed a certain rivalry between the two groups.

Trying to solve the question of an adequate place for the Brazilian Symphony's performances has long been considered and plans of a grandiose nature have been contemplated for a couple of years. But the housing problem, being what it is at present in this city, makes the project of the construction of a Palace of Arts appear like a dream, and its materialization will surely still take some time.

Of course, the question of the theatre has naturally only been a sideline in the scheme of fusing the two organizations. Subventions and the artistic point of view have naturally been the more immediate problems. A reorganization of the activities of the Municipal theatrical body has long been felt necessary, and on repeated occasions have music critics of Rio de Janeiro's leading morning newspapers raised their voice and made suggestions for an improvement.

However, nothing has been done during the past years. Until now, the personnel of the Municipal Theatre was active only during a five-month period. During these five months, ballet and opera performances with an internationally known cast took place, as well as occasional orchestral concerts. A short season with exclusively Brazilian artists ended this season as a rule. Which star artists came from abroad and which operas were going to be performed was often a matter of improvisation. The Municipal Orchestra and the chorus were about the only permanent thing in this hazardous presentation to which Rio's society flocked.

It is not the intention of the new Society to alter the scheme as such and thus uproot an old tradition of this city. It rather wants to coordinate, on the one hand, a ballet-opera organization with that of a concert one and, on the other hand, enlarge an already existing scheme whose possibilities have not been fully taken care of. In other words, the ballet-opera season with a principally foreign cast will take place in just the same way as before.

## To Add National Season

However, after this co-called "official season" will close down, it is planned to add a so-called "national season" with exclusively Brazilian artists and those who are residing in this country. True, this national season had always existed to some extent, but it had usually been a fairly short one and not much attention was generally attached to it. The reason was that those who could afford to see the official season, were not much interested in hearing a second-class cast during the national one.

Yet, the question is that this second-class cast had never much of an opportunity to improve, because a few weeks of opera performances gave them little chance to develop their

talents. It is intended, therefore, to extend the national season in such a way, that, except for the yearly holidays, opera and ballet performances will be given the year round. In this way, at last, national talent will have a chance to improve and perfect itself.

To stimulate the public to attend these performances, it is furthermore intended to present them at popular prices, and also to arrange representations free of charge for schools, college and syndicates.

As regards the orchestral concerts which will also be supervised by the above mentioned Society, some changes in the scheme hitherto accomplished have been suggested by Dr. Arnaldo Guinle. Apart from the subsidy of the Ministry of Education, for which the Brazilian Symphony has been giving concerts for school children, it is now suggested that the municipality should also support the orchestra by means of a subsidy.

According to the suggestion, the subsidy of the municipality should be for 10 great symphony concerts to be conducted by five foreign artists to whom we referred in our last report. The orchestra, so Dr. Guinle outlined, would compensate this financial help from the Prefecture, by giving a number of free popular concerts.

Lack of space does not allow to discuss in detail all the concerts, especially the chamber music ones, which has been taking place during the past month. We will, therefore, merely record this time what happened during the month of April.

## Schuster First Soloist

The first soloist who appeared this season in Rio de Janeiro, was the American cellist, Joseph Schuster, who was accompanied at the piano by Hellmut Baerwald. The concert was scheduled for April 3. Mr. Schuster is also giving concerts in Sao Paulo, Porto Alegre and Pelotas in the South of Brazil.

The Sociedade Brasileira de Musica de Camera opened April 4 with a nicely balanced program including a Haydn quartet, Three Romances for oboe and piano by Schumann and the Sixth String Quartet by Villa-Lobos. The Sociedade do Quarteto presented for its first concert works by Mozart, Beethoven and Borodin. The third chamber music concert this month was given by the ensemble of the Sociedade Brasileira de Musica de Camera for the members of the Cultura Artistica on April 11 in which special homage was paid to the Brazilian composer, Villa-Lobos, with a chamber music program dedicated to him.

It has often been claimed that in this country the public does not mind very much what music is offered to them, as long as the names of the conductor and soloists are attractive and the orchestra has some value. It has also been said, likewise, that a classic program with well known pieces ensures a better boxoffice than a mixed one including modern music. The practice has shown, however, that, though this may still have been true some years ago, it is so no longer.

The series of concerts given during the last year by the Brazilian Symphony, as well as by the Orchestra of the Municipal Theatre was less successful than in 1944. Erich Kleiber who conducted the Municipal Orchestra had chosen the nine symphonies of Beethoven, a Wagner program and an all Brazilian one. The previous year Kleiber had presented eight pairs of concerts, each consisting of a well-balanced and nicely built program ranging from the pre-classical to the modern period. As Mr. Kleiber's name is an attraction in itself for the Rio de Janeiro public, the Beethoven-Wagner series had a subscription list like in 1944. However, after the first two evenings, the audience grew a

little tired of hearing so much Beethoven. When it came to the last concert of Brazilian music the theatre was half empty.

Not quite the same, though a similar thing happened with the Brazilian Symphony. This instrumental body reached its climax a couple of years ago when it gave a total of 126 concerts, including broadcasts, besides 10 concerts outside Rio. In 1945, though the actual number of concerts was only slightly less, a decline was nevertheless noticeable since many people cancelled their subscriptions during the year.

The Brazilian Symphony explains this by the fact that the prices of admission were raised to meet the expenses for the soloists and that the subscribers were apparently unwilling to face the increase. We heard, however, from a number of subscribers that not the higher prices but the programs were the real reason for cancelling their subscription.

They were tired of hearing, year in year out, more or less the same pieces and through every season necessarily brings a repetition of a standard program, some rarely played compositions would have been a great asset. Several attempts in this respect had indeed, been made—for instance, the performance of Mahler's Third Sym-

# Mexico Welcomes Stewart as Guest

**National University Symphony Offers Premieres of New Native Works**

**By SOLOMON KAHAN  
MEXICO CITY**

AN outstanding event of the past season of the National University Symphony was the conducting of Reginald Stewart of the Baltimore Symphony, who appeared as guest. His admirable musicianship, sobriety and careful treatment of detail, won him rousing ovations.

Mr. Stewart offered a poetic performance of Strauss' Death and Transfiguration, Tchaikovsky's Romeo and Juliet and the Pathetique, an admirably proportioned reading of Mozart's G Minor Symphony, the Franck Symphony and Enesco's Rumanian Rhapsody.

Three of the Brahms symphonies were also performed by the orchestra under Jose Rocabrana and Jose Vasquez. Interesting first performances given by this ensemble included a Concerto for piano and orchestra by a young German refugee, Ruth Schoental, who was soloist; and the Second Symphony of the Viennese, Marcel Rubin, bearing the title Soil. Its five movements are ballet rather than symphony. Mexican composers were represented by the premieres of Peasant Life, a beautiful symphonic poem by Gustavo Rio, and The Mayan Man, in the same form, by Daniel Ayala, who conducted both works.

The Jalapa Symphony and Guadalajara orchestra exchange conductors for the first time, Jose Ives Limantour going to Guadalajara and Leslie Hodge to Jalapa. The experiment proved so successful it will probably result in an exchange system.

In provincial life, the performance of Lorenzo Perosi's oratorio, The Resurrection of Christ, was outstanding; it was given under the direction of the priest-musician, Manuel de J. Arrechiga. An extensive tour of the provinces is being made by the famous choir of Madrigalistas.

The second annual festival of Russian music was held at the Palace of Fine Arts under Vladimir Shavitch.

phony, given last year. But these attempts were rare.

This year's season was opened at the Municipal Theatre on March 23 and 25 by Eugen Szenkar, conductor of the Brazilian Symphony who played Strauss' Tod und Verklärung, Francisco Braga's Variations on a Brazilian Theme, Sibelius' Finlandia and Brahms' Second Symphony. The Sunday morning series, given, at popular prices, presented Prokofiev's Classical Symphony, Tchaikovsky's String Serenade and Rimsky-Korsakov's Sheherazade.

Announcements of the Culture Artistica of Rio de Janeiro include the appearances, besides that of Joseph Schuster, of the Léner Quartet, the violinist Henryk Szeryng, Alexander Borovsky, Alexander Uninsky, Sidor Belarsky, Claudio Arrau, Gyorgy Sandor, Carlo Felice Cillario, Monique de la Bruchollierie, Gabriel Bouillon, Bernardo Segall, Ricardo Odno-posoff, Marisa Regules, Nicanor Zabaleta and William Kapell.

A Commission of Brazilian Music was recently founded by the Ministry of Foreign Affairs to arrange for a small collection of records which is to be placed at the disposal of all Brazilian Diplomatic Missions and Consulates in order to make Brazilian music known abroad. The Commission is presided over by Minister Osorio Dutra, Chief of the Division of Intellectual Co-operation.



Reginald Stewart, who appeared as guest conductor with the National University Symphony

The orchestra was the Orquesta Filarmónica, the choir the Bach-Conrad Ensemble. George Randol, Negro singer, was the effective soloist. Interesting works performed were Kabalevsky's Colas Breugnon Overture, Dzierzinski's Song of Balaclava, and music by Shostakovich and Prokofiev.

Pianists who appeared here recently were Alexander Uninsky, Rudolf Firkušny and Eric Landerer. All three were most warmly welcomed.

The Conciertos Mexicanos gave a Bach Festival on the eve of the composer's 261st birthday. Participants were the pianist, Stella Contreras; the violinist, Aurelio Fuentes, and the soprano, Maria Bonilla.

On March 11 there was inaugurated at the Schliefer Chamber Music Hall a new organization, whose performances are known as the Monday Evening Concerts, and the aim of which is to make known to Mexican audiences music by modern composers writing, not in the spirit of the past, but in that of today. The moving spirit of the new project is Carlos Chavez.

The founders of the new organization are seven in number. Besides Mr. Chavez, they include Luis Sandi, Blas Calindo, Jose Pablo Moncayo, Adolfo Salazar, Rodolfo Halffter and Jesus Bal y Gay. Each in turn will arrange the programs to be offered. For the time being the concerts will take place on the last Monday of each month. The first one, arranged by Jesus Bal y Gay, included a sonata for two clarinets by Poulenc, three songs by Maria Teresa Prieto, three songs and a Divertimento for woodwind by Jesus Bal y Gay, and a concerto for piano, violin, cello and woodwind by de Falla.

The concert to be given on April 29 includes works by Poulenc, Galindo, Sandi, Chavez and Stravinsky.



## Publisher Reviews Improvements Made in Concert Program Magazines

### Present Day Programs Designed as Aid for Con- cert and Opera Audi- ences

A DECADE ago many of the concert and opera programs around the country were thin, badly printed "throw-aways". They carried fish chowder and mortuary establishment advertisements the like of which was then to be found on the asbestos drop curtains of cheap vaudeville houses. Program comments there were none and more than likely names of composers and performing artists, especially if they were polysyllabic and Russian, were hopelessly misspelled.

Today, due in large part to the efforts of Sigmund Gottlob, the director of Concert Program Magazines, these "throw-aways" have, in a manner of speaking, grown up to become a kind of music magazine calculated to make passive music lovers active, articulate music lovers. Program notes, biographical sketches, articles, musical quizzes and poetry are included in his publications to make them both informative and interesting.

Mr. Gottlob started his campaign to improve music programs back in the days when Douglas Fairbanks was taking the country by storm as The Thief of Bagdad and Willem Van Hoogstraten was conducting concerts at New York's Lewisohn Stadium.

In addition to the early Stadium programs, Mr. Gottlob also published for the old Opera Comique, the long defunct Barbizon Plaza series, the New York Symphony when Walter Damrosch was presenting his evenings of Modern Music Pleasant and Unpleasant, and for Alfredo Salmaggi whose elephantine opera spectacles were holding forth in the Hippodrome.

Mr. Gottlob makes his influence



Sigmund Gottlob

felt throughout the nation as he is national advertising representative and unofficial editorial advisor for the programs of symphonies in Baltimore, Buffalo, Chicago, Cleveland, Hartford, Indianapolis, Los Angeles, Minneapolis, Newark, New Orleans, Philadelphia, Pittsburgh, Rochester, St. Louis, San Francisco, San Antonio and Washington.

Those programs published directly by his organization include those for New York's City Center of Drama and Art, the Stadium Concerts Review and the Program and Magazine of the Brooklyn Academy of Music.

A case in point that best illustrates Mr. Gottlob's ideas for making uninteresting programs into vitally interesting concert magazines is that of the program of the Brooklyn Academy of Music.

Up until the 1938 season, the Academy's programs had consisted of only eight pages. The only "editorial" features were simple listings of the musical numbers to be played. When Mr.

Gottlob took over, the "throw-away" was transformed into a 32-page magazine on slick paper, featuring, in each issue, a photographic frontispiece, double-page picture spreads and articles on the various aspects of music by such luminaries as Koussevitzky, G. B. Shaw and Lotte Lehmann, as well as local music news.

The influence exerted by Mr. Gottlob on advertising, both national and local, is far from being the least interesting of his program reforms. A cursory examination of some of this season's programs reveals that Verdi has been tied up with savings banks, conductors with eyeglass manufacturers, women's clothing and perfume with musical themes and Franz Liszt with a name brand of beer and ale. Such tie-ups have double advantages. They benefit advertisers giving them a higher reading average among musical people; and at the same time provide concert-goers livelier advertising copy to read.

In keeping up with the musical tastes of the people who read his concert magazines, Mr. Gottlob recently conducted a survey of musical preferences of 2,000 businessmen and executives. Contrary to general belief, he found that 75% of the men preferred "classical" music, 20% all kinds of music and only 5% were strictly "popular" fans. As might well be expected, Carmen and Madame Butterfly were the favorite operas on the list and Gilbert and Sullivan took top votes of all the operetta composers. In key cities 80% of these men attended symphony concerts regularly and 60% frequently attended outdoor series.

It is for these people and others in different occupations—the butcher, the baker and the rest—that Mr. Gottlob's programs are designed. A small percentage of students and musicians glean deeper enjoyment from concerts by following full symphonic scores. Another comparatively small group diligently follows opera librettos word for word. But to Mr. Gottlob an interesting, concise program magazine is the ideal way to help the average concert-goer along his way to a well-rounded appreciation of music. H. M.

## Elgar's Gerontius Given in Toronto

### Mendelssohn Choir and Symphony Led by Sir Ernest MacMillan

TORONTO.—The Toronto Mendelssohn Choir in association with the Toronto Symphony gave its annual concert in Massey Hall, Sir Ernest MacMillan conducting, presenting Elgar's *Dream of Gerontius*. The soloists were Eileen Law, contralto; William Hain, tenor, and James Pease, bass. Critics have given this performance first place in Toronto Mendelssohn Choir history, and the generous and spontaneous applause received showed that it went to the hearts of the audience.

On March 28 a new choir and orchestra singing Mendelssohn's *Elijah* made a favorable impression on a large audience in Massey Hall. This Victory Choir of 200 voices was under the leadership of Robert S. Hatley, with Frank Blachford as concertmaster.

The Toronto Symphony concert on March 5 in Massey Hall was in charge of the regular conductor, Sir Ernest MacMillan, with Gertrude Huntley, pianist, as guest artist. Miss Huntley and the orchestra gave a technically excellent rendition of Schumann's *Piano Concerto*. On March 19 the orchestra was in its finest form. The guest artist, Zino Francescatti, violinist, displayed excellent technical mastery with clearness and depth of tone. His major contribution with the orchestra was Paganini's *Concerto No. 1* for violin. On March 28 Sir Ernest conducted in an all request program which included Finlandia, the Franck Symphony and Sir Thomas Beecham's arrangement of *The Walk to the Paradise Garden* by Delius. Fabien Seitzky, of the Indianapolis Symphony led the Toronto Symphony for the concert of April 2, in courtesy exchange with Sir Ernest.

## Capital Orchestra Enlarges Scope

### Offers 24-Week Season in 1946-'47 and 6 Special Popular Events

WASHINGTON, D. C.—The National Symphony will enlarge its 16th season in 1946-'47 to 24 weeks, two weeks longer than the present season.

The Sunday series in Washington at Constitutional Hall will be increased from 10 to 12, and the Wednesday series, from nine to 10. In the Baltimore series, there will be nine concerts, an increase of one. Plans for a special series next season of six "popular" concerts are being developed, J. E. Mutch, manager revealed. Concerts for Washington students in public and private schools are also being planned. Soloists booked to appear are Fritz Kreisler, Artur Schnabel, Rudolf Serkin, Gladys Swarthout, Rudolf Firkusny, Dorothy Kirsten, Tossy Spivakovsky, Myra Hess, Egon Petri, Percy Grainger, Albert Spalding, Igor Gorin, and Blanche Thebom. Also to appear again with the orchestra next year is the Ballet Theatre, in four performances.

With March, the orchestra went into its busiest month, playing more concerts than it has ever played in a like period: 27 performances in 31 days in Washington and three nearby states. The first week there were three students' concerts followed by a three-day tour of Virginia. Then came more students' concerts and nine performances in Pennsylvania, Maryland,

and Virginia. Meanwhile, on March 10 in its regular series, the orchestra appeared with Dougherty and Ruzicka, duo-piano team, playing Milhaud's *Two-Piano Concerto* and Mozart's *Concerto in E flat* for two pianos. Hans Kindler also conducted the first Washington performance of Henry Cowell's *Ancient Desert Drone*, Beethoven's *Lenore Overture No. 2*, and Gershwin's *Suite from Porgy and Bess*. For March 20, Artur Schnabel was the guest artist in the Rachmaninoff *Second Concerto*. Mozart's *Jupiter Symphony* was the principal orchestral work.

Concerts in February were also very heavy and brought the following soloists: Earl Wild in a performance of the Tchaikovsky piano *Concerto*; Joseph Szigeti playing Bartok's *Portrait* and the Brahms *Concerto*; Claudio Arrau, pianist, under the guest conductor Sir Ernest MacMillan, played the Beethoven *G Major Concerto*; Risé Stevens sang with the orchestra and the Ballet Russe de Monte Carlo made its annual appearance with the ensemble. A special concert was also given for Federal employees when Glenn Darwin, baritone, was soloist.

Mr. Kindler conducted an all-Tchaikovsky program and a concert devoted to the three B's, and during the past weeks, many novelties and semi-novelties were performed including Piston's *The Incredible Flutist*, Antheil's *Golden Spike Scherzo*, Scriabin *Etudes*, Alfvén's *Swedish Rhapsody*, Sketches for string orchestra on French Canadian Airs, Benjamin's *Overture to an Italian Comedy*, three movements from Holst's *The Planets* and Alfvén's *Midsommarvaka*.

The Philadelphia Orchestra made

three visits presenting two soloists: Rudolf Serkin in the Schumann piano *Concerto* and Alexander Hilsberg in the new Harl MacDonald violin *Concerto*. Eugene Ormandy conducted the orchestra in music by Leclair-Dubensky, Prokofiev-Byrns, Kodaly, Handel-Skilton, Debussy and Stravinsky.

The Baltimore Symphony led by Reginald Stewart presented Yehudi Menuhin as soloist in the Bruch *Concerto*. Brahms and Strauss were represented by the F Major Symphony and *Death and Transfiguration*.

One of the most significant music events in the capital's season is the American Musical Festival given at the National Gallery. It occupied the five Sundays in March, and this year was particularly effective and illuminating. AUDREY WALZ

### Iturbi and Spivakovsky Give Dallas Performances

DALLAS.—The largest audience that ever assembled in Dallas to hear a musical event was present on March 12, at Fair Park Auditorium, to hear José Iturbi. Chairs were placed on the stage and in other parts of the auditorium to accommodate the audience of over 5,000. The pianist was in good form and played with impeccable technique and fine musicianship.

The last musical event on the Community Course was the concert given by Tossy Spivakovsky, violinist. It was his first appearance in Dallas, and he was well liked by a discriminating audience. He played with excellent technique and fine musicianship. He was given sympathetic support at the piano by Valentin Pavlovsky. M. C.

### Three Series End

At Eaton's Auditorium the last months of the winter season saw completion of the three principal series, the Concert Series, the Artists Series, and the Musical Arts Series. Alexander Brailowsky, famous pianist interpreter of Chopin, gave three recitals in the Artists Series on Feb. 6, 7 and 9. On March 7 the Metropolitan Opera Artists ensemble, consisting of Jarmila Novotna, soprano; Herta Glaz, contralto; Raoul Jobin, tenor and Martial Singher, baritone, with Peter Paul Fuchs at the piano, presented excerpts from seven operas.

On March 14 Ezio Pinza, bass, was magnificent in vocal interpretations of famous French and Italian compositions. Gibner King at the piano ably supported his art. Jean Watson, contralto, was a welcome and highly appreciated visitor to her former Toronto home when she gave three recitals at Eaton's on March 29, 30 and April 1. A recent special event of outstanding merit occurred at Eaton Auditorium on March 25 when Joseph Szigeti, violinist, and Mieczyslaw Horszowski, pianist, were joint artists in a sonata recital, the fourth concert of a series sponsored by the Friends of Great Music.

The Blanche Thebom concert, originally listed for April 4 at Eaton's, had to be postponed to April 13, due to a performance of *Tannhäuser* on the 4th in Boston in which the mezzo-soprano was scheduled to sing with the Metropolitan Opera. The last regular event of the season's series at Eaton's was a joint program by Iva Kitchell, mime actress, and Henry Scott, humorous pianist, on April 11.

R. H. ROBERTS



## Defauw Retained; Lange Released

### Chicago Symphony Will Have Four Guest Con- ductors

CHICAGO.—The Orchestral Association, governing board of the Chicago Symphony, has re-appointed Désiré Defauw as conductor and musical director for the 1946-'47 season, but Hans Lange, who has been associate conductor since 1936, will no longer be connected with the organization.

Mr. Lange had no statement to make except that he probably will remain in Chicago where he holds a position on the faculty of the University of Chicago's music department.

Edward L. Ryerson, president of the association, stated that it will be necessary to raise the price of tickets for next season's concerts. Expenses have increased and the deficit at the end of this season is expected to be about \$80,000. Of this, \$25,000 was the result of engagements given to orchestral players returning from the armed forces. It was announced that \$55,807 was contributed this season by 1537 members. They will be asked to provide \$75,000 for next season's operations.

Four guest conductors will appear next season: George Szell and Charles Münch, each of whom will direct for two weeks, and Bruno Walter and Fritz Busch, who are engaged for one week each. Though the list of soloists for next season is not yet complete, it will include Myra Hess, Robert Casadesu, Rudolph Serkin, William Kapell, Muriel Kerr, Rudolph Firkusny, Leon Fleisher and Witold Malcuzyński, pianists; and Jacques Thibaud, Jascha Heifetz, Mischa Elman, Erica Morini, Tossy Spivakovsky and Miriam Solovieff, violinists.

### Faust Performance Planned

There will be a performance of Berlioz' *Damnation of Faust* with Martial Singher, Raoul Jobin and Jennie Tourel, of Liszt's *Faust* Symphony with male chorus; and of Mahler's *Second Symphony*, with a chorus and a soprano and contralto soloist. Mr. Defauw will leave Chicago at the close of the current season for guest conductor appearances in Europe.

The program given by Mr. Defauw and the orchestra on April 4 was neatly divided into music of the 18th century and music of contemporary composers. The latter division featured a first Chicago performance of John Alden Carpenter's symphonic suite, *The Seven Ages*. Based on "All the world's a stage, and all the men and women merely players" from Shakespeare's *As You Like It*, the work abounds in satire, as well as in harmonic and melodic charm, and it was wittily set forth by the orchestra.

The composer was on hand to acknowledge the warm applause which followed. The classical music, played before the intermission, consisted of Cherubini's *Overture to Annacreon*, Mozart's *G Minor Symphony* and Bach's *C Major Concerto* for two harpsichords and string orchestra. Philip Manuel and Gavin Williamson were the soloists and played with their usual meticulous taste.

For the Popular Concert on March 30, Mr. Defauw presented Gilson's *The Sea*, Reznicek's *Overture to Donna Diana*, Franck's *Psyche*, and excerpts from Wagner music-dramas. At the Young People's Concert on April 2, conducted by Rudolph Ganz, two young local artists were presented. Eloise Matthies, 17-year-old pianist, played the *Allegro* from Mozart's *D Minor Concerto*, and 15-

year-old Joseph Golan played Cecil Burleigh's *Violin Concerto No. 2*.

Rudolph Serkin, appearing for the second time this season with the symphony on March 26, presented the *G Minor Concerto* by Mendelssohn, sweeping through it in virtuoso style and minimizing its lush qualities. Two highly contrasting symphonies were offered: Beethoven's *First* and Tchaikovsky's *Fifth*.

Mr. Defauw offered a tastefully balanced program of French music on March 28: Bizet's early *Symphony No. 1*, Lalo's *Concerto for cello in D Minor*, with Dudley Powers, soloist. He interpreted it with quiet thoughtfulness, producing a smooth, mellow tone. The second half was devoted to Franck's *Symphony*.

RUTH BARRY.

## Trovatore to Open Springfield Series

SPRINGFIELD, OHIO.—Mrs. George A. Brownfield announces that she will open the All-Star Concerts season of 1946-47 with a presentation of *Il Trovatore* by arrangement with Charles L. Wagner, presented by a company of eighty people, including an orchestra directed by Fritz Mahler.



Mrs. George A.  
Brownfield

Other events to be presented in the series include: *The Jooss Ballet*, which is making its first American tour since the war; the *Pittsburgh Symphony* conducted by Fritz Reiner; Grisha Goluboff, violinist, and Jean Dickenson, soprano. A.M.T.

## Harrisburg Players Heard Over NBC

### Schmidt Elected President of Symphony Society—Varied Re- citals Presented

HARRISBURG, PENNA.—The Harrisburg Symphony, conducted by George King Raudenbush, broadcast on NBC's *Orchestras of the Nation Series* on April 20. The program included Glazounov's *Fifth Symphony*, two Valerius melodies arranged by Hans Kindler and Rimsky-Korsakov's *Russian Easter*. Three days later the orchestra repeated the program, adding Mozart's *Sixth Concerto* for Violin, played by Arthur LeBlanc.

Thomas B. Schmidt has been elected president of the Symphony Society, succeeding Mrs. Arthur H. Hull, who held that post for 14 years. Other officers include: Mrs. Vance C. McCormick, vice-president; Mrs. Frank Payne, second vice-president; Mrs. Ehrman B. Mitchell, third vice-president; Mrs. Martin W. Fager, secretary, and Henry Van Pelt, treasurer.

Sigmund Romberg, on tour with a 50 piece orchestra and soloists Marie Nash, Mary Becker and Esther Borja, offered a varied program at Zembo Mosque on April 23. The Wednesday Club Civic Music Association brought its 1945-46 concert series to a close with a concert by Robert Merrill, Metropolitan Opera baritone, before a capacity house at the Forum on April 24. Final event on the month's crowded program was an appearance by the Philadelphia Piano Orchestra on April 29 and 30.

Grace Moore sang under the auspices of the Harrisburg Symphony on April 2. The *Ballet Russe de Monte Carlo* appeared on April 3 at the State Theatre. On April 9 a revival of *The Student Prince* was given to

a crowd of 3,500 persons at Zembo Mosque.

DICK McCORNE

## Recitals Crowd Chicago Calendar

### Kipnis, Schnabel, Unin- sky, Kaufman Are Among Notables Heard

CHICAGO.—In addition to recitals of the usual type, Chicago has witnessed rather an extraordinary procession of events in the past few weeks.

The Illinois Federation of Music Clubs presented the last of a series of three chamber music concerts in the Gold Room of the Congress Hotel on April 8. The Chicago Symphony Quartet and the Woman's Symphony Quartet, with Lillian Poenisch, clarinetist, offered chamber works by Beethoven, Mozart and Mendelssohn.

Even though he was suffering from a cold, Alexander Kipnis, bass-baritone, gave an engaging recital in Orchestra Hall on April 8, for his masterly interpretations and his winning manner went a long way to compensate for a temporary vocal indisposition. This was the final event in the Musical Arts Song Cycle for the present season.

Helen Levine, young Chicago pianist, gave a recital in Kimball Hall on April 7, playing Haydn, Beethoven, Brahms, Grieg and Liszt.

Thaddeus Kozuch, pianist, winner in one of the early contests sponsored by the Adult Education Council, made his first appearance since discharge from the armed forces, on April 5 at Kimball Hall. His program included Bach, Beethoven, the Brahms-Paganini Variations, three bagatelles by himself and other works.

Artur Schnabel's piano recital on April 6 drew an audience that taxed the capacity of Orchestra Hall's stage as well as its auditorium. Mr. Schnabel, emerging from the wings, registered dismay on sighting the piano bench reserved for him. It was quickly replaced by a cozy-looking chair, and after a few quips on the matter, the pianist launched forth on what was perhaps the most serious and at the same time the most musically gratifying piano recital of the season.

Bach's *D Major Toccata*, Mozart's *A Minor Rondo* and *C Minor Sonata* possesses a vitality and solidity that only a master musician can bring to them. Beethoven's *E Major Sonata*, Op. 109, became music of warm and deeply human character. This occasion completed the Harry Zelter Concert Series for the present season.

### Piano Series Completed

The recital of Alexander Uninsky on April 2 in Orchestra Hall brought the tenth season of the Musical Arts Piano Series to a close. Mr. Uninsky, who already had distinguished himself here by appearances with the Chicago Symphony, gave, on this occasion, a comprehensive account of the qualities which make him one of today's important pianists.

The Russian Trio, consisting of Nina Mesirow-Minchin, pianist, Fritz Segal, violinist and Ennio Bolognini, cellist, concluded its season at the Arts Club on April 3 with a program of Haydn's *G Major Trio* and the *Trio Elegiaque* by Rachmaninoff.

The *Witch Song*, a musical melodrama by Max von Shillings with a text by Ernest von Wildenbruch, was presented in Curtiss Hall on April 4 by the American Concert Bureau. Ken Carrington was the narrator, Josef Koestner, piano accompanist, and the choral parts were sung by a group from the Choral and Instrumental Music Association. Dorothy

Greer was piano soloist.

Louis Kaufman, violinist, winner of the Naumburg and the Loeb Prize in New York, gave a distinguished recital at the Eighth Street Theater on March 29, introducing five compositions that were new to Chicago. These were Aram Khachaturian's brilliant violin *Concerto*, and arresting short pieces by Aaron Copland, Gardner Read, Robert McBride and William Grant Still. Mr. Kaufman, who was assisted at the piano by his wife, Annette Kaufman, disclosed prodigious gifts, both technically and musically.

March 31 was another day of varied musical activity in this city. The Golden Gate Quartet, with "Sugar Chile" Robinson, seven-year-old pianist, appeared at the Opera House. Peggy Hardin, a member of the flute section of the Chicago Symphony, gave a recital in Kimball Hall. With Howard Silberer at the piano, Miss Hardin played music written especially for the flute by Ruth Klauber, Lili Boulanger, Jacquet and Hindemith.

Boris Zlatich, violinist, assisted by Jasna Bjankini, gave a recital in Curtiss Hall, and Thaddeus Szuka, tenor, presented a program of arias from *Halka*, *Tosca*, *La Juive* and *Straszny Dwor* at Kimball Hall. Charlye Goffreiere played Mr. Szuka's accompaniments, and Marian Johnson, cellist, offered two solo groups. Sarah Louise Bate's piano recital in Lufkin Hall completed the day's list of musical events.

### Contrabass Recital

On March 24 at Kimball Hall, Otto Hyna, contra bass, a member of the Chicago Symphony, gave a recital of compositions by Bach, Handel, Cerny and Bottesini. He was assisted by Xenia Weicher, pianist, and Helen Hesse, violinist. In Orchestra Hall, Molly Picon pleased a large audience with a program of Yiddish songs. Her husband, Jacob Kalich, joined her in a cycle of Yiddish folk duets and dialogues.

At the Eighth Street Theater, Thelma Waide Brown, with Gertrude Smith Jackson at the piano, sang arias of Handel, Haydn, Gluck and Verdi and Lieder by Schubert and Brahms. At the Civic Opera House, Veloz and Yolanda played a return engagement in *Dansations of 1946*.

A program in honor of Edward MacDowell was presented by Delta Omicron, National Music Sorority, in Curtiss Hall, with Emma Petersen, pianist, and Reinhold Schmidt, bass-baritone, as featured artists, and Lela Hammer and Margaret Borchers as accompanists. In the evening, at Kimball Hall, the American Opera Company gave a performance of Lehar's *Gypsy Love Song*.

RUTH BARRY.

## Galveston Welcomes St. Louis Ensemble

GALVESTON, TEX.—The St. Louis Sinfonietta, Paul Schreiber, conductor, with Thomas G. Rice, pianist, and Jeanette Remington, harpist, as soloists played in the City Auditorium on April 6 under the auspices of the Town Hall series for the benefit of the Friends of the Rosenberg Library.

Interest centered in the *G Major Concerto* by Mozart in which the solo part was played with skill, and insight by Mr. Rice, and also in the Debussy *Dances Sacré et Profane*. The Sinfonietta opened the program with the *Overture to Iphigenia in Aulis* by Gluck, followed by an *Adagio* by Corelli and, in the contemporary realm, Morton Gould's *Guaracha Pavane*, and excerpts from Gershwin's *Porgy and Bess*.

The Galveston Town Hall Series in 1946-'47 will present Eleanor Steber, Eugene List, Rosario and Antonio, the Ballet Russe de Monte Carlo and the Trapp Family.



## Tel-Aviv Music Lovers Hear Work By American Contemporary

Events Include Samuel  
Barber Piece Performed  
by Palestine Group

TEL-AVIV

A DAGIO for Strings by Samuel Barber was a feature of the Palestine Orchestra's sixth subscription series conducted by Louis Cohen. This work, which was very cordially received, was performed nine times by the Palestine Orchestra, being given five times in Tel-Aviv and once in Haifa, Jerusalem, Herzlia and Rehovoth. With the performances in Herzlia and Rehovoth it was for the first time that music lovers in these two orange-growing settlements in the vicinity of Tel-Aviv had an opportunity to hear the work of an American contemporary composer at first hand.

Sigi Weissenberg, brilliant young pianist, was the soloist of the sixth subscription series playing Rachmaninoff's Second Piano Concerto under the baton of Mr. Cohen. So outstanding was his success that in addition to the subscription concerts, three special concerts had to be held in Tel-Aviv and also one in Haifa and in Jerusalem. At the Jerusalem Subscription

Concert the High Commissioner asked that the boy be presented to him and he complimented the soloist on his fine performance.

In line with its policy of presenting the most worthwhile works of local composers to a wider public, the Palestine Orchestra included the Ballad for Harp and Small Orchestra by Josef Kaminski of Tel-Aviv in its seventh subscription series also conducted by Mr. Cohen. Mr. Kaminski, son of the actress, Esther Rachel Kaminski, is one of the Palestine Orchestra concert masters and is also known to the public as soloist and conductor. The new work was very well received in the towns of Tel-Aviv, Jerusalem and Haifa.

On Feb. 26, Army Welfare presented the orchestra in a special concert for men of H. M. Forces including the Merchant Navy. The concert which took place at the Endor Hall, Haifa, brought out a filled house which gave an enthusiastic welcome to Mr. Cohen and ensemble. The program included Dvorak's Fourth Symphony, the Classical Symphony by Prokofieff, and works by the English composers Elgar and Vaughan Williams.

## Budapest Renews Musical Life

Guild Dispenses Aid to  
Artists—Pique Dame Re-  
opens Opera

By MARGOT PINTER and  
DENISE ABBEY

BUDAPEST

WHILE the western parts of Hungary were still occupied by the Germans, concert halls in Budapest re-opened their doors. The city orchestras were called together, programs of concerts were made up of works by Beethoven, Berlioz, Tchaikovsky, Stravinsky and Mendelssohn, and the quality improved as performances were given.

Sunday concerts were organized in which works of Hungarians and other composers of international repute were performed. Thursday concerts were dedicated to Bach and Mozart. Special mention should be made of Lazlo Sonogyi and Ferenc Friesay, two young and able conductors, who contributed much to the revitalization of Hungarian musical life.

As early as February 1945 the Independent Guild of Hungarian Musicians was founded, an organization based on democratic principles, which is divided into several groups, such as composers, teachers, critics, music scientists, and stage artists. Zoltan Kodaly was appointed chairman, and one aim of the organization is to help young unknown artists and composers.

Concerts sponsored by this group give new composers an opportunity to have their works performed, and at the same time young soloists and conductors make their appearance on the stage. Fellowships are granted to music students, and food parcels have been distributed among artists through this guild's activity.

Regular Sunday concerts are held in a small hall for an audience of only 120, the performances being intended for the musical cognoscenti rather than the public at large.

The outstanding chamber music concert during December was given by the Ajtay Quartet. Glazunoff's second quartet was played together with the first performance in Hungary of a Tchemberdschy's suite, and the world premiere of Weiner's third quartet,

which was enthusiastically acclaimed by critics and public.

The Hungarian Society for New Music, together with the Free Organization, presented the Andreas Mihaly-Mauthner Cantata, and the Andreas Szekely Trio for Two Violins and Viola, the second quartet by Kadosa, Bartok's second quartet and the Violin Sonata by Paul Jaranyi, played by Peter Szervanszky.

There was also in December a Debussy-Ravel evening with sonatas, songs and piano compositions. Sari Medak of the Staatsoper presented a program of Kodaly, Duparc, Wolf and Prokofieff, and two concerts were given by young violinists, Franz Akes, a talented virtuoso, and Gabriel Banat, who gave a concert with orchestra.

The city orchestra holds concerts every Sunday and Thursday and during the first half of December gave programs including works by Beethoven, Debussy, Weiner, Mozart, Telemann, J. C. Bach and Haydn.

The opera reopened in December, having been actively reorganized by Ferenc Nadasdi Ferencik and Gustav Olah. The season began with a new staging of Pique Dame. On Dec. 8, the Miraculous Mandarin of Bartok was performed and enthusiastically received. On the same evening Falla's Love Spell, a ballet, and the one-act opera, Secret of Suzanne, by Wolf-Ferrari, were given. Tales of Hoffmann is in preparation, and among the scheduled operas of the season are Boris Godunov, Fidelio, Schwanda, Pelleas and Melisande, and one by Prokofieff.

Because of the destruction of radio equipment and musical material, the Budapest radio was in a very serious situation. Lashja Laszlo was entrusted with its reconstruction, and he ably set about to regain a high musical standard in radio performances. Due to his initiative, modern music has been brought to the attention of the Hungarian audience through this medium.

Baume Plays for Lomas  
Exchange in San Francisco

Emile Baume, French pianist, was heard in recital in the Lomas Reciprocal Concerts Inc., series at the Hotel Saint Francis on April 8, offering his

services for the San Francisco Fund series. Lomas Concerts is a non-profit organization sponsoring presentation recitals for the exchange of artists between Brussels, Paris, Buenos Aires, Los Angeles, San Francisco, Seattle and Portland. The entire proceeds of this recital were placed in the exchange fund.

## Massed Michigan Orchestras Play

Hans Lange Conducts 16  
Ensembles of 300 Play-  
ers in East Lansing

EAST LANSING, MICH.—An orchestra of more than 300 players representing 16 civic ensembles of Michigan joined in the annual Michigan Massed Civic Orchestra Festival on April 7, held this season in the auditorium of Michigan State College, East Lansing. An audience of approximately 2,500, from a wide area, heard a concert in the afternoon with Hans Lange as guest director.

Gould's American Salute, Schubert's Rosamunde Overture, Strauss' The Emperor Waltz were high in audience appreciation. Heart Wounds and The Last Spring by Grieg were string selections. Opera was represented by a selection from Jewels of the Madonna, and Elgar's rousing Pomp and Circumstance closed the program.

In addition to the two "home" orchestras playing there were five units from Detroit orchestras, and those from Ann Arbor, Battle Creek, Port Huron, Midland, Flint, Monroe, Saginaw and Wyandotte.

The college closed its season with "Night in Vienna" March 29-30, substituted by the Charles L. Wagner opera company for the expected Martha and Barber of Seville. Nino Martini and Bidj Sayao in duo-concert were head on the college course earlier in the month.

Community Concerts, sponsored by Matinee Musicale in Lansing's Prudden auditorium came to a glamorous close with Risé Stevens in concert in March. Community Concerts was fortunate in bringing the Chicago Symphony to Lansing this season, Désiré Defauw winning the enthusiasm of the entire audience in his well-chosen program.

As "extras" at the college Veloz and Yolanda were seen April 2 in their Dansation, 1946. José Iturbi on April 9 charmed 5,000 people with standard works.

ETHYLN SEXTON

## Three Groups End Baltimore Series

Stewart Forces, National and  
Philadelphia Orchestras Com-  
plete Year

BALTIMORE.—As a closing program for the midweek series of concerts the Baltimore Symphony chose a program of diversified interest. Reginald Stewart, conductor, offered Strauss' Don Juan followed by the Gershwin-Bennett Porgy and Bess Suite and the Gershwin Rhapsody in Blue in which the solo part was capably projected by Walter Hendl, pianist.

The program continued with the Tchaikovsky Serenade for strings suavely played. As a novel demonstration of youth participation, the closing item, the choral ballad The Walrus and the Carpenter, by Percy Fletcher, gave opportunity for a group of 500 tiny tots and 'teen age singers, members of the Junior Chorus of the Peabody Conservatory, to add unique charm to the program.

The announcement for next season mentions twelve mid-week concerts of

## Thibaud to Re-appear In United States



Jacques Thibaud,  
who returns to  
America in 1947

Jacques Thibaud, the distinguished French violinist, will come to the United States in January, 1947, for a limited concert tour under the management of Jack Adams and Company, it was recently announced. Mr. Thibaud's first appearance will be with the New York Philharmonic-Symphony playing Lalo's Symphonie Espagnole with Leopold Stokowski conducting.

the Orchestra, Reginald Stewart, conducting, in addition to ten Sunday concerts, given for the board of municipal music, and special educational programs for young audiences. The list of soloists for next season includes: Isaac Stern, Yehudi Menuhin, Patricia Travers, violinists; Eleanor Steber, Igor Gorin, Lotte Lehmann, violinists; Casadesu, Byron Janis, Myra Hess, Bartlett and Robertson, pianists. Tours of two week schedules in the north and through southern states are being booked. C. C. Cappell continues as manager of the orchestra, R. E. L. Taylor as president.

Upon its return from its successful southern tour, the Baltimore orchestra presented its annual request program on March 6 at the Lyric. A capacity audience welcomed the returned musicians.

On March 10 Andre Kostelanetz appeared as guest conductor with the orchestra attracting a large, sympathetic audience.

The Philadelphia Orchestra, Eugene Ormandy, conductor, closed its current season of Wednesday evening concerts at the Lyric on March 13. A capacity audience heard Harl McDonald's Concerto for violin and orchestra in which the solo part was skillfully projected by Alexander Hilsberg. The audience recalled the artist and demanded that the composer acknowledge the applause. Mr. Ormandy's treatment of the Handel Water Music, the Mendelssohn Scotch Symphony and the Finlandia of Sibelius were effective.

Artur Rubinstein, pianist, was soloist with the National Symphony, Hans Kindler, conducting, closing the 14th season of concerts given at the Lyric Theatre on March 19. A record attendance heard a superlative presentation of the Rachmaninoff Concerto No. 2. An interesting item was a request repetition, the Dances from Khachaturian's ballet Gayaneh. Brilliance was further disclosed in the Liszt-Kindler treatment of the Hungarian Rhapsody No. 6. The National Symphony's plans for the fifteenth Baltimore season, schedule nine Tuesday evening concerts at the Lyric. Soloists will be Kreisler, Rubinstein, Serkin, Swarthout, Firkusny, Kirsten, Spivakovsky and Myra Hess. The Bonney Concert Bureau continues as local representative.

The National orchestra also recently presented as soloist Joseph Szigeti violinist, when a large audience heard the first performance of Bela Bartok's Portrait and a glowing interpretation of the Brahms concerto. Dr. Kindler opened the program with Chausson's Symphony, brilliantly presented.

FRANZ BORNSCHNEIN



# New York's Early Opera Ventures

THE STORY OF MUSIC IN AMERICA

(Continued from page 7)

pected opening of the Opera House took place this evening. . . . All performers new except Signor Marozzi. . . . The prima donna is Signorina Fanti. The opera, they say, went off well for a first performance; but to me it was tiresome and the audience was not excited to any degree of applause. The performance occupied four hours—much too long, according to my notion, to listen to a language one does not understand. But the house is superb and the decorations of the . . . boxes are in a style of magnificence which even the extravagance of Europe has not yet equalled. I have one-third of box No. 8; Peter Schermerhorn has one-third; William Moore one-sixth. Our box is fitted up with great taste with light blue hangings, gilded panels and cornice, armchairs and a sofa. . . . Each box proprietor seems to have tried to outdo the rest in comfort and magnificence. The scenery is beautiful. . . . Will this splendid and refined amusement be supported in New York? I am doubtful."

The season was planned to last 40 nights but 28 supplementary performances extended the time to July 21, 1834. As usual, Rossini had the lion's share of the repertoire, though Pacini's *Gli Arabi nelli Gallie*, Cimarosa's *Matrimonio Segreto* and a work by the conductor, Salvioni, were also given. The first season was socially and artistically brilliant, but financially disastrous. The house was then leased to Rivafinoli's treasurer, a Signor Sacchi, and Signor Porto, a member of the company. Again the same thing happened, but with a new and disconcerting nuance—the season began brilliantly from a musical standpoint but presently shaped its course toward the financial rocks. Yet before the anticipated crash the prima donna, Fanti, quit without a word of explanation, whereupon the season unceremoniously ended.

## A Ten Year Lapse

Da Ponte made still another attempt to salvage what he called "the most splendid monument of the city". This time his eloquence went unheeded. For ten years no more Italian opera was heard in this city, though English opera went blithely on, its partisans flushed with a sense of final victory. Mr. Krehbiel notes, however, that the location of the Italian Opera House had become "fatally unfashionable". The theatre was subsequently leased to James W. Wallack and became a home for spoken drama till fire ended its career.

Before following opera on its progress uptown it may be interesting to remark another passage in Philip Hone's famous diary. This entry with all its implications deserves the close study of those persons who believe that the operatic millenium lies in the direction of opera in English: "I went to the opera, where I saw the second act of *La Straniera*, by Bellini. The house is as pretty as ever . . . but it is not a popular entertainment and will not be in our day, I fear. The opera did not please me. There was too much reiteration, and I shall never discipline my mind to like common colloquial expressions of life: 'How do you do, madame?' or 'Pretty well, I thank you, sir' the better for being given with or-

chestral accompaniment". Here is a poignant bit of Anglo-Saxon psychology reduced to its lowest terms and as pertinent today as it was over a century ago!

Italian opera was dormant in New York but far from dead. It woke up on Feb. 3, 1844, this time on Chambers Street, between Broadway and Center Street, in a remodeled building which had previously been Stoppani's Arcade Baths. The promoter of the latest enterprise was Ferdinand Palmo, of whom Richard Grant White recorded that "his wit was not so sharp as his chin and so his career was not so long as his nose".

Palmo had previously been a restaurateur and cooking had made him rich. He ran the attractively named and popular *Café des Milles Colonnes* on Broadway, near Duane Street. His operatic ambitions reminded Mr. Krehbiel of Oscar Hammerstein in a later age. "His was an individual enterprise . . . with no clogs or entangling alliances in the shape of stockholders or managing directors or amusement committees. He seems to have been strongly impressed with the idea that after the public had been total abstainers for ten years they would love opera for its own sake and that it would not be necessary to give hostages to fortune in the shape of a beautiful house, with a large portion set apart for the exclusive use of wealth and fashion. . . . The house seated about 800 persons, the seats being hard benches, with slats across the back. . . . Opera lovers given to luxury were permitted to upholster their benches." The orchestra numbered "32 professors". The exalted title for a handful of fiddlers and blowers actually survived into the 20th century, when it appeared now and then on the programs of small fly-by-night operatic troupes of Italian itinerants who briefly held forth on the Bowery or the lower East Side.

Certainly, Palmo's theatre was a come-down after the luxurious Italian Opera House on Leonard Street. The Chambers Street neighborhood had also developed a bad reputation—so evil a one, in fact, that Palmo found it expedient to announce that after each performance "a large car would be run uptown as far as 42nd Street" for the accommodation of patrons, who were furthermore promised "police protection" against the shady characters who infested the vicinity.

Palmo opened his undertaking with Bellini's *I Puritani*. The singers included an attractive soprano, Signora Borghese, who was enjoyed for her personal beauty but faulted for her tremolo (ascribed by some learned Thebans to the music of Verdi!); a rather remarkable tenor, Antognini, and the celebrated French soprano, Laura Cinti-Damoreau. Aside from the usual Rossini list the works presented included Donizetti's *L'Elisir d'Amore*, *Lucrezia Borgia*, *Belisario* and *Lucia*, Bellini's *Il Pirata*, *I Puritani* and *Beatrice di Tenda* and Luigi Ricci's *Chiara di Rosenberg*. Palmo's venture passed through the customary vicissitudes. Finally, on Jan. 25, 1845, while Borghese was on the stage, the orchestra struck. No pay, no performance! Despite hysterics and entreaties the musicians packed up and went home, leaving Palmo to make the crushing discovery that the box office receipts were in the hands of the deputy sheriff. So the once-wealthy restaurateur went back to cooking and drink-mixing in hotels no longer his own, finally subsisting on the charity of friends.

Under different management the house continued as a home of Italian opera another couple of years. In the new company were two singers, Caterina Barili, and the tenor, Patti, who have their niche in history less by



Maria Felicità Garcia Malibran at the height of her fame

reason of their own artistic attainments than because they were the parents of the immortal Adelina Patti and her sister, the greatly gifted but partly crippled Carlotta, who was several years Adelina's senior.

It has been surmised that Palmo was actually moved by an ambition to democratize an entertainment, regarded generally as an adjunct of wealth and fashion. If so (and the meager appointments of his theatre seem to indicate it) he arrived on the scene much too soon. Palmo's house became a real money-maker only when it was subsequently rechristened Burton's Theatre and sheltered spoken drama and, particularly, a company that numbered some favorite comedians, of whom Burton himself was the most humorous and popular.

Yet this was not by any means the end of Palmo's house as a somewhat bedraggled shrine of opera. At intervals it harbored opera companies, now better, now worse. So, for that matter, did other New York theatres, with more or less history behind (and before) them—places like the Park Theatre, Niblo's Garden, Castle Garden and certain theatres on the Bowery, all of them available to managers who chanced to have money and the incorrigible urge to gamble with opera, either in Italian or in English. Companies also came from New Orleans, Havana and abroad. Among the best known of these visitants was the talented Seguin family, who produced at the Park Theatre for the first time in America (1844) Balfe's *Bohemian Girl*, an opera which was to remain sure-fire stuff for decades. In the retrospect of more than a century these transient enterprises may not stand out as channel buoys in the broader currents of New York operatic history. But they were tributaries which fed the main stream.

Palmo's unavowed attempt to place opera in the hands of the common man as against the almost exclusive keeping of wealth and position having met a check it was once again Plutocracy which took the matter under its wing. And so, with 150 socially prominent men bespeaking their support for all of five years, there arose the Astor Place Opera House, built by Messrs. Foster, Morgan and Colles. It occupied the block between Broadway and Astor Place, at the uptown end of Lafayette Street, a stone's throw south of where Wanamaker's department store now stands. It became in a comparatively short time the Mercantile Library which is still remembered by not a few New Yorkers of an older generation.

The Astor Place Opera House was

opened in November, 1847, under the management of Sanquirico and Patti, with Verdi's *Ernani* the inaugural attraction. What we may now consider the last opera house of the city's formative period of lyric drama was designed to be the last word in elegance and spaciousness. It accommodated 1,800. Richard Grant White spoke approvingly of the "generally suffused air of good breeding" noticeable at the first performance, and described the form of opera toilet for ladies "which is now peculiar to New York and a few other American cities; a demi-toilet of marked elegance and richness . . . very pleasing in itself and happily adapted to the social conditions of a country in which any public exhibition of superior wealth in localities set apart for common enjoyment of refined pleasure is not in good taste."

The house, nevertheless, ran into troublesome opposition from the first—opposition engineered by an impresario from Havana, Don Francisco Marty y Torrens. This redoubtable personage came to New York, it has been surmised, for the purpose of making trouble though he may also have wished to keep his singers busy during the hot Cuban summer season. These singers included such names as Stefanone, Bosio and Tedesco (later the *Venus* of Wagner's fated *Paris Tannhäuser*). With Marty came also the celebrated contrabassist, Bottesini, and a composer and conductor who was to play a conspicuous role in the subsequent operatic annals of New York, Luigi Arditi.

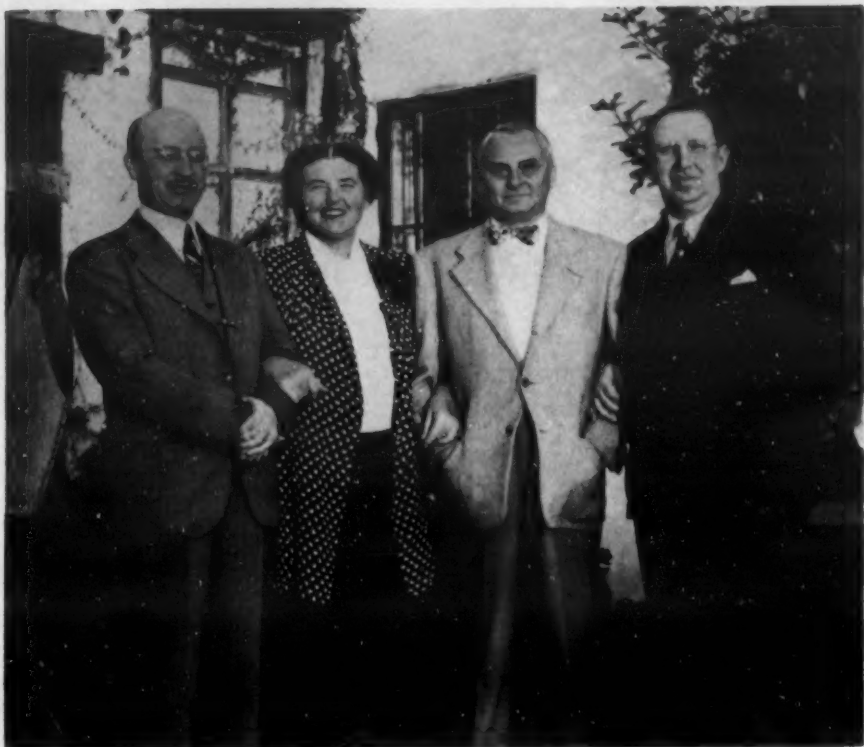
Marty was aided and abetted in his well-planned intrigues by the actor James H. Hackett, of *Falstaff* fame, and William Niblo, manager of the Garden on Broadway and Prince Street. The Havana visitors opened at the historic Park Theatre and at the close of their first season gave some performances at Castle Garden—originally a fortress, afterwards an opera house and the scene of Jenny Lind's first spectacular triumphs under Barnum, in the fullness of time an immigrant station, the Aquarium, and, though greatly altered, still a landmark. Marty's forces continued to be regular visitors for several years. Among the works they brought to a New York hearing were Verdi's *Attila* and *Macbeth* and Meyerbeer's *Huguenots*—a sensational novelty in Manhattan.

## The Astor's Sad Fate

In 1848 the Astor Place Opera House, uneasily navigating rough waters, passed into the hands of the first American to concern himself exclusively with opera. This person was Edward R. Fry, brother of that William Henry Fry, who was music critic of the *New York Tribune* and composer of an operatic version of Bulwer-Lytton's *Lady of Lyons* under the title *Leonora*. It is worth observing that Fry made no use of his position to produce any of his brother's operas. *Leonora* was, indeed, performed, but not till nine years after, at the Academy of Music. In any case, Fry had as little luck with the Astor Place house as his predecessors. The lessee of the place became, for the years 1849 and '50, Fry's conductor, Max Maretzek, one of the most colorful figures of operatic management in 19th century New York. Maretzek tasted all the vicissitudes of an impresario's life, survived till 1897 and was the recipient of a benefit performance at the Metropolitan Opera House in 1889.

But with his best efforts Maretzek could not manage to salvage what was clearly a sinking ship. The house, so ambitiously conceived, had in a short time lost caste to such an extent that when William Niblo took it over as a place of cheap entertainment (including performances by trained dogs and monkeys) its end seemed only the more sadly symbolic.





#### ON VACATION

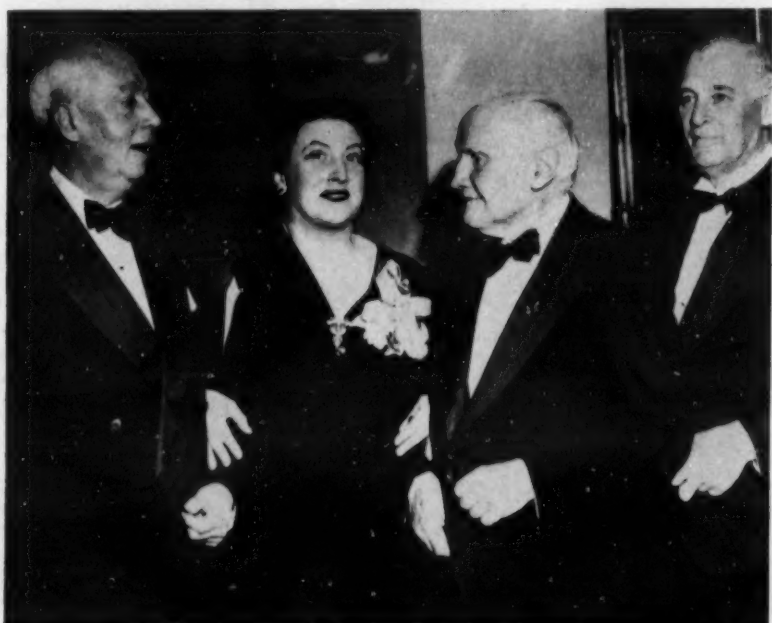
California sunshine is enjoyed by Lotte Lehmann and her guests (left to right): Marks Levine, vice-president of NCAC; Alfred H. Morton, president of NCAC, and Alexander Haas, coast representative of NCAC, at Mme. Lehmann's home in Santa Barbara



Hotel Nacional Cuba

#### TROPICAL SETTING

With a colorful background of palms, Jussi Bjoerling and Mrs. Bjoerling are seen during a visit to Havana



Ben Greenhaus

#### CONGRATULATIONS

At a testimonial dinner at the Lotos Club honoring Helen Traubel, in New York, the soprano is greeted by Harry Woodburn Chase, chancellor of New York University and president of the Lotos Club, and Walter Damrosch and Arthur Judson, president of Columbia Concerts and vice-president of the Lotos Club



#### FIRST VISIT

A reception at the Czechoslovakian embassy marks the first appearance of Rudolf Firkusny in Mexico City (left to right): Ernesto de Quesada, South American impresario; Mr. Firkusny; Mrs. Olga Hyka, wife of the Czechoslovakian ambassador; Mr. Hyka; Mrs. Kapustin, wife of the Soviet ambassador, and Mr. Kapustin



Ben Greenhaus

#### ALL SET

(Left) Desire De-frere, with the conductor, Fritz Mahler, approving, gives a pointer to the double casts of Charles L. Wagner's production of Verdi's *Trovatore*, which include Rafael Legares, Florence Kirk, Lydia Summers, Norina Greco, Doris Doree, Eric Rowton, Martha Larrimore and Jess Walters.

#### HONEYMOONERS

(Right) On a California vacation, Shura Cherkassy runs over some music with Mrs. Cherkassy





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